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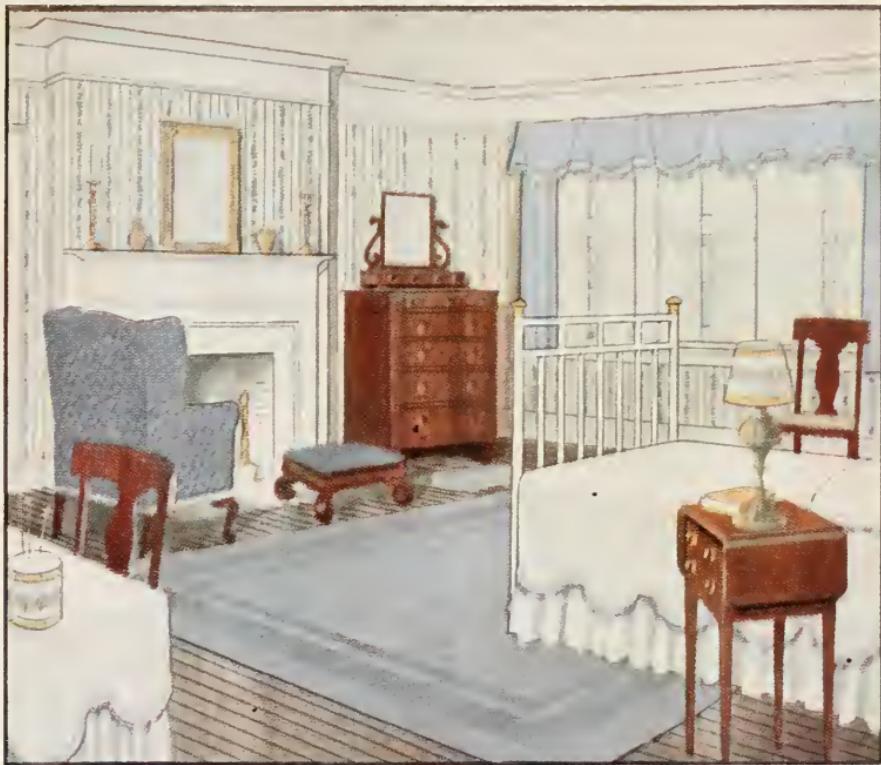
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Inexpensive Furnishings
in Good Taste

Inexpensive furnishings in good taste by Ekin Wallick (Hearst \$1.25 n 645) consists chiefly of illustrations in color and black and white, from photographs and drawings, of rooms or individual pieces of furniture, with explanatory text. Prices are given.



The Old Fashioned Wing Chair
Is Appropriate in the Bedroom

Inexpensive Furnishings in Good Taste



By Ekin Wallick

With Illustrations by the Author

DINING ROOM
BEDROOM
LIVING ROOM
KITCHEN

Hearst's International Library Co.

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LTHOUGH the Doctor's daughter had known nothing of the country of her birth, she appeared to have innately derived from it that ability to make much of little means, which is one of its most useful and most agreeable characteristics. Simple as the furniture was, it was set off by so many little adornments, of no value but for their taste and fancy, that its effect was delightful. The disposition of everything in the rooms, from the largest object to the least; the arrangement of colors, the elegant variety and contrast obtained by thrift, in trifles, by delicate hands, clear eyes, and good sense; were at once so pleasant in themselves, and so expressive of their originator, that, as Mr. Lorry stood looking about him, the very chairs and tables seemed to ask him, with something of that peculiar expression which he knew so well by this time whether he approved?"

CHARLES DICKENS.

AUTHOR'S NOTE

The furnishings that are shown and described in this book can actually be purchased at the prices quoted. For any information regarding them, kindly write to the author, in care of Hearst's International Library Co., New York City.





INTRODUCTION

In publishing a book on inexpensive furnishings, it is my intention to give as much practical information as possible which will help the reader to furnish and decorate the small house in good taste, at reasonable cost. Of recent years the magazines and books published on interior decoration have endeavored to promote the idea of the attractive house, and it is sincerely hoped that this publication will further an admirable cause.

A great many people have the erroneous idea that to furnish a home in good taste necessitates the expenditure of a large amount of money. As a matter of fact, the idea is far from the truth, as the expression of good taste in any home has no relation to money value. In many cases the very limitations of what can be afforded is the best safeguard for satisfactory results. I do not mean to suggest that the lack of funds is an advantage in house furnishing, but it prompts a careful consideration before the actual purchases are made, and avoids the mistake of too great haste in the choosing of furnishings.

To express good taste in our homes brings into play that intangible quality of the imagination which prompts us to choose suitable and harmonious furnishings. Many people are born with this sense and others come by it through observation or study. The interior decorator, for instance, is usually a person who possesses this sense intuitively, and offers his services to those who may lack the ability to assemble harmonious schemes for their rooms, but who may, at the same time, have a keen appreciation of the artistic.

I have often heard the remark made that it is a discouraging task to furnish a home in an artistic manner if one has to depend on inexpensive material. To be sure, for some years there has been a deplorable dearth of good furniture of artistic merit to be bought at reasonable prices. There has been, however, a notable awakening among the manufacturers of medium priced goods. The rapid growth of country and suburban building, and the extraordinary progress we have made in our artistic appreciation have created a demand for better material and it is possible, to-day, to obtain excellent house furnishings of intelligent design at prices within reach of the average person.

Simplicity is the dominant keynote of inexpensive furnishing. The old idea, that a room to be furnished in good taste should produce a grand effect, has been entirely dispensed with. We all remember, with horror, the old golden oak dining-room sets and the five-piece

parlor suites, grotesque in design and ornamentation. It seemed to be the idea to crowd each piece of furniture with as much cheap scroll work and machine carved ornament as possible in order to obtain this "grand effect." This spirit in house furnishing was largely responsible for the "Gingerbread Style" and we now look back on this period with amazement and fail to understand the origin of it all.

In the matter of carpets and draperies, the taste expressed was equally bad. Rugs of dark green were profusely decorated with garlands of pink roses. Bagdad curtains were hung at doorways and furnished the drapery effects for that abominable institution the "cosy corner." Grills and fret work of all kinds were used as panels for over doors and windows. Bold and striking wall paper designs, shrieking in their color combination, covered the walls and a plain paper was considered characterless.

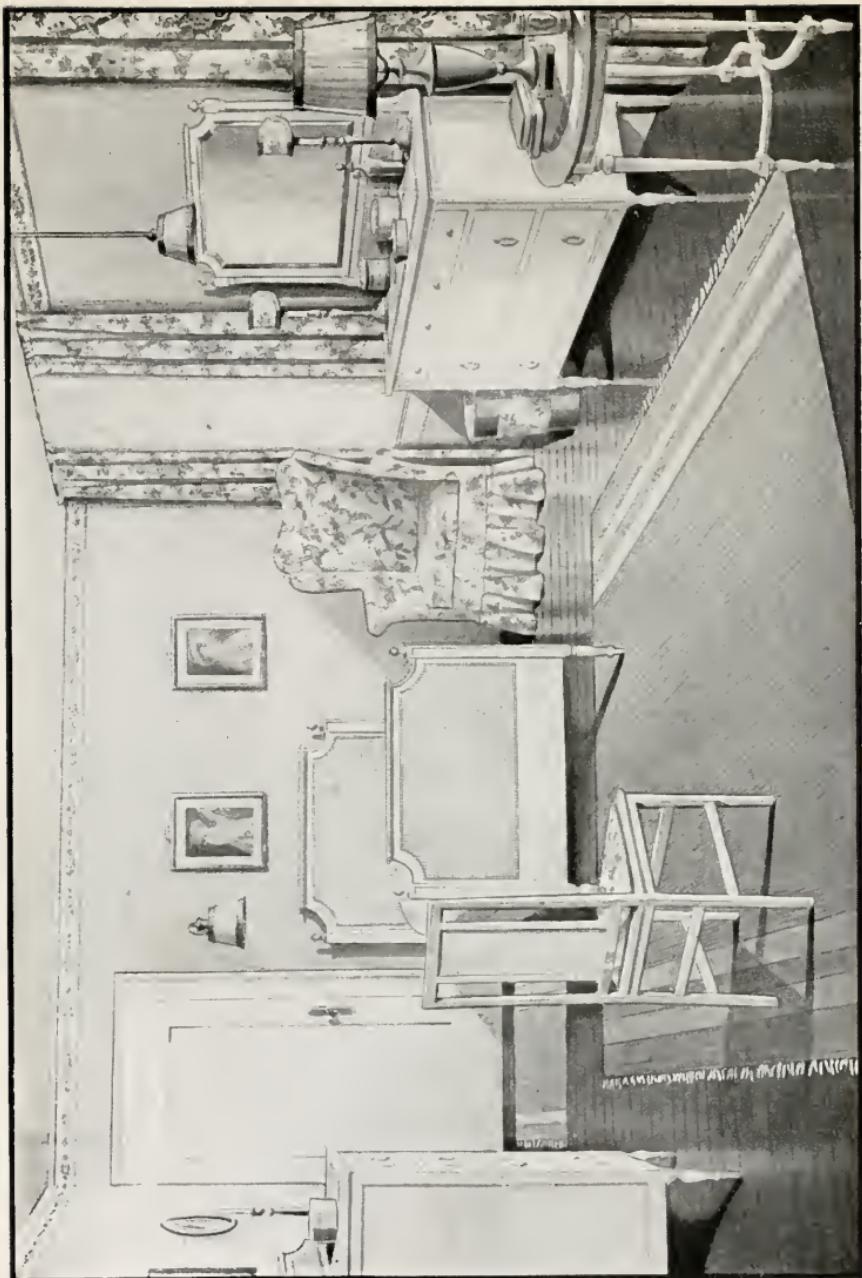
Fortunately, we have outgrown these ideas and our taste has become more refined and intelligent. We have come to the realization that first of all the home should be a quiet, peaceful abode and not an exhibition of grotesque furnishings.

In choosing my material to illustrate this book, I have kept two important points well in mind, simplicity of design and expense, as well as the quality of the furnishings which are pictured. The furniture, hangings, rugs and wall papers shown and described can actually be pur-

chased at the prices which are quoted. It would be of little use to write a book which is supposed to give as much practical information as possible without giving the reader some idea of cost, and assisting him to procure the material shown in case he is interested. The many suggestions and ideas for the arrangement and treatment of rooms shown on the following pages are all applicable to the average house and it is sincerely hoped that they will give the reader some help in evolving attractive and harmonious interiors for their homes. If this book which I have entitled "Inexpensive Furnishings in Good Taste" accomplishes this end, I shall feel satisfied that it has fulfilled its purpose.

For many of the illustrations shown on these pages, I am indebted to The Ladies' Home Journal, whose courtesy and interest in this publication has enabled me to more fully illustrate the chapters both in color and black and white.





Charming Individuality is Shown in This Bedroom



CHAPTER I

A BEDROOM FURNISHED IN WHITE ENAMEL

Let us have at least one bedroom in every house furnished in white enamel. The possibilities are unlimited for charming effects and from the many good designs in bedroom furniture which are to be had, we will have no difficulty in evolving a successful room.

The illustration on the opposite page shows a small room attractively furnished with a set of furniture which is excellent in design and reasonable in price.

The walls are covered from the baseboard to the picture moulding in a blue striped paper and finished at the top with a narrow border. The woodwork is painted white and the floor stained a medium shade of

walnut brown. Two designs in cretonne are shown which would be appropriate for window hangings. The pattern on the right is an English chintz, in typical chintz colorings, and the one on the left is a domestic cretonne in soft pink, blue, lavender and gray. Either of these patterns can be purchased for Fifty-five Cents a yard. Cream white cross barred scrim is used for the sash curtains, hung from separate rods and dropped straight to the sill.

Rag rugs are both appropriate and serviceable for small bedrooms. They can be had in a variety of soft colors and sizes. The one shown in the illustration has a dull blue center with white stripes at the ends. It measures seven feet and six inches by ten feet and six inches and costs Eight Dollars. Other sizes can be had in proportionate prices. These rugs are reasonable in price and can be easily washed when soiled.

The various pieces of furniture which are shown are charming in their simplicity of design. This set of furniture may be had in white enamel or a soft ivory tone. It is also made in Circassian walnut. The construction and finish is exceptionally good in consideration of the reasonable prices, and the different designs are suitable in size for a small bedroom.

The designs are suggestive of the Louis Sixteenth style in their grace and delicacy of line. As a rule bedroom furniture in the French styles is very expensive.



The bed shown above is unusually pleasing in design. The natural colored cane panels, also used on the dresser and chiffonier, add a note of individuality. This bed as it is shown measures three feet and three inches in width and costs Twenty-six Dollars and Fifty Cents. The double size can also be had which measures four feet and six inches in width and costs Twenty-seven Dollars and Fifty Cents. The same cretonne used at the windows is also used for the bedspread and pillow shams. If so desired, a full valance of the same material could be used along the sides and across the end. A bed treated in this way will add a quaint charm to any room.



The bureau measures forty-two inches in length and twenty-two inches in depth. It is fitted with a bevel plate mirror twenty-four by thirty inches and it can be purchased for Twenty-eight Dollars and Fifty Cents. A dressing table is also made to match this set, which conforms to the other pieces in design. The dressing table has a single mirror and is priced at Sixteen Dollars and Fifty Cents.



The chiffonier may be had with or without a mirror, as one may prefer. The one shown above is finished at the back with a cane panel. It is thirty-four inches long and twenty-one inches deep. This design costs Eighteen Dollars, and the same design with a sixteen by twenty-four inch bevel plate mirror costs Twenty-four Dollars. The handles on all the pieces are of dull brass.

Some people are apt to consider that enamel furniture is perishable. This is naturally true if we don't give our furniture the proper care and handling. It is just as true of mahogany and other woods. If we treat our furniture roughly and without consideration, mahogany or walnut will become just as marred and scratched as enamel. I have heard the complaint made that white enamel furniture becomes finger marked—and so it does in time, but is it any great amount of trouble to wipe it off occasionally with a damp cloth and soap? We cannot expect to have our rooms remain attractive without a little care and attention, and should it not be everyone's pleasure to do this in their own homes?

If we always adhere rigidly to the merely serviceable things in the furnishing and decorating of our homes, our rooms are bound to become commonplace and uninteresting. Let us use a perishable thing every now and then for the mere joy of having it. The good house-keeper fully realizes the durability of her furnishings. She would naturally not furnish a room apt to get hard usage with enamel furniture, but she will take a certain pride in the dainty furnishing of her guest room. In fact, there is no woman who is not proud of her attractive house, and why should she not be? If her rooms are charming, it is a result of her own efforts and she well deserves the credit due her.



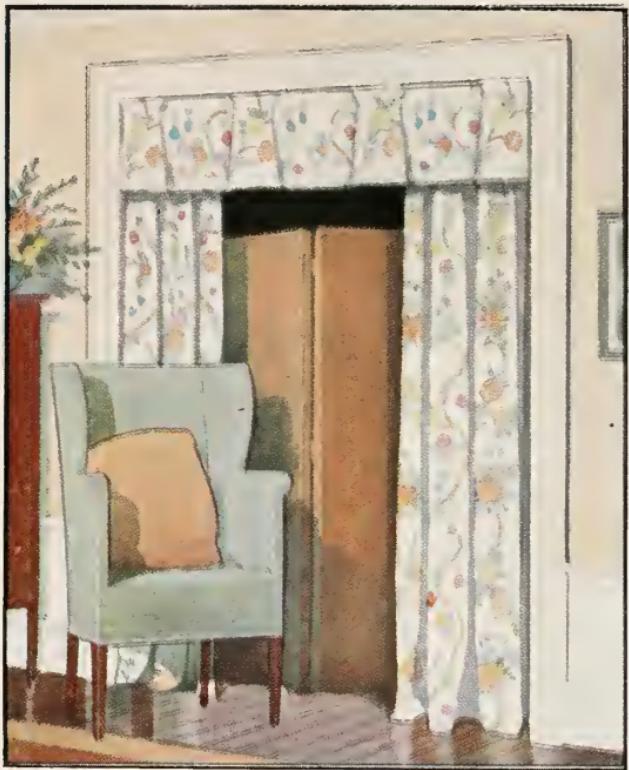
A small desk thirty-two inches wide and forty inches high, suitable for bedroom use, costs Sixteen Dollars and Fifty Cents. It has a single drawer and a good arrangement of pigeon holes inside for stationery.



An oval table with an eighteen by thirty-six inch top, is a convenient bedroom size. In many small bedrooms it is impossible to use a larger table. This table can be purchased for Eight Dollars and Twenty-five Cents.



A wing chair covered in cretonne always looks exceedingly well in the bedroom, in fact, every bedroom should have one comfortable upholstered chair. If a light colored cretonne is used, it is a good idea to have a slip cover made for the chair so that it can be easily removed and washed. A chair like the one illustrated has mahogany legs, and in the denim covering can be bought for Eighteen Dollars. A chair of this kind always looks well covered in the same material used for the window curtains, or in a plain or striped material in a color to harmonize.



A High Doorway
with a
Valance Treatment

CHAPTER II

WINDOW AND DOOR HANGINGS

Window and door hangings are important factors in the decorative scheme of any room. They not only add a warmth and cosiness to the room, but should be seriously considered in reference to the color scheme.

There are a few simple rules which should be followed in selecting the hangings for any room. If you have chosen a figured paper for the walls, plain materials should be used at the doors and windows. This is important because a figured paper and a figured material seldom harmonize. It is possible to procure some cretonnes which have wall papers to match them, where the same pattern and coloring has been used in both, but I am not in favor of such treatment. It is a fatal mistake to use too much of one pattern in any room. "Enough is as good as a feast" is an old adage which can be applied to the decorating and furnishing of rooms as well as to anything else. If we do not have some plain spaces in our rooms the effect is bound to be confusing and unrestful.

If you have chosen a plain paper for your wall, it is then advisable to use a figured material for the hangings. This is largely a matter of taste for, in many instances, a

plain wall and plain hangings produce excellent results. In this case, figured materials may be effectively used as covering for chairs, davenports, cushions, and pillows.

Any one who has the decorative sense takes the rugs into consideration when choosing the hangings. If plain carpet rugs are used the task is not difficult, but many times we have Oriental rugs which must be used. They are often quite decided in color and great care should be taken that the colors which we select for the hangings will harmonize with those in the rugs. I might even go so far as to advise plain hangings and walls in every room in which Oriental or figured rugs are used, but this would be carrying the point to an extreme. In choosing a figured rug, let the pattern be simple and unobtrusive. Avoid the gaudy and striking floral motifs. If you choose the simple block or diamond patterns you will find that the result is far more successful.

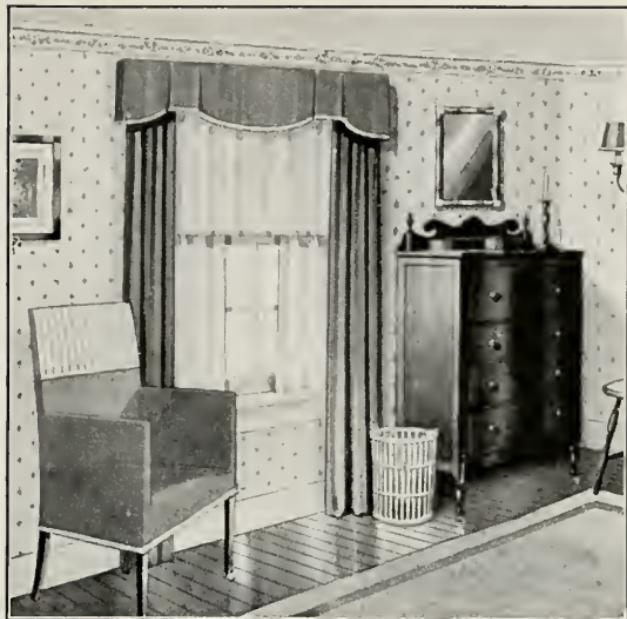
The general proportions of the windows themselves should be a guide in arranging the hangings. Tall, narrow windows may be made to appear shorter and broader by using the valance and hanging the side curtains well over the woodwork. Small windows out of proportion to the wall space may be brought into proper size by extending the curtains beyond the woodwork. Again, curtains may do good service in old homes to cover up the ugly woodwork.



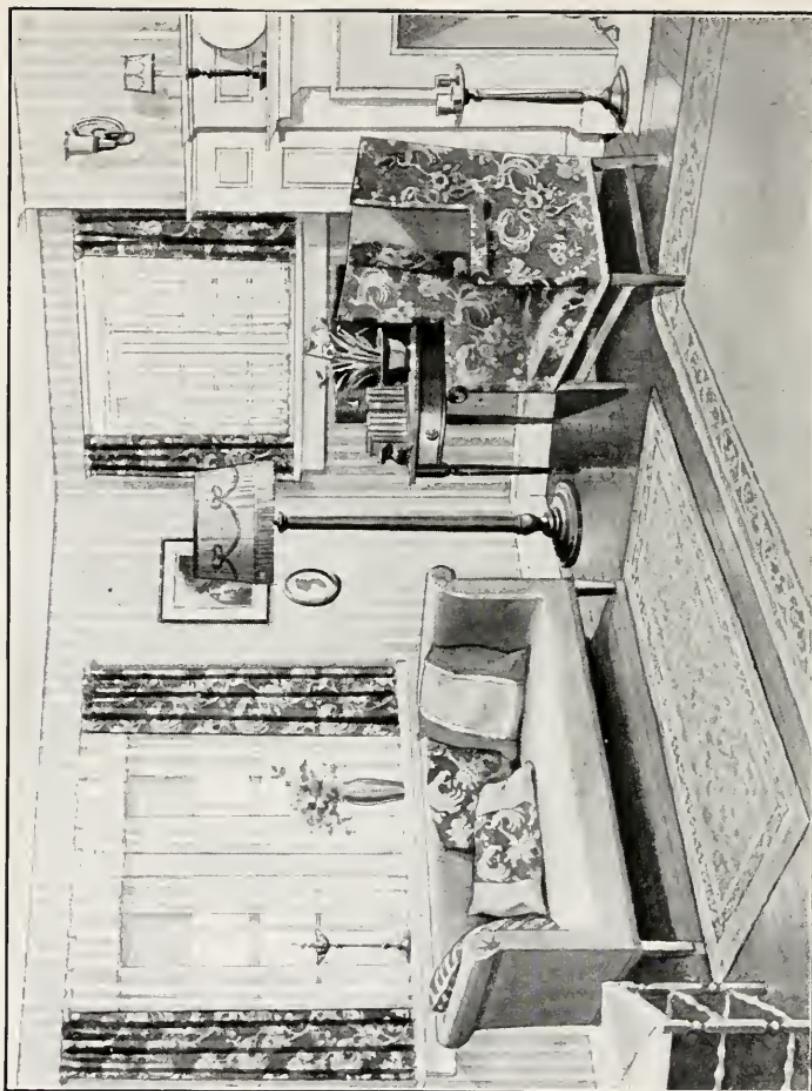
The proper treatment for a bay window is often a perplexing question. The illustration shows an attractive scheme, where a figured homespun, measuring forty inches in width is used. The side curtains drop straight to the floor, arranged with an inserted box pleated valance between. Both the valance and side curtains are hung from a single rod which extends across the whole breadth of the bay. The sash curtains are hung between the windows from separate rods. These are hung so that the woodwork is entirely covered. Certainly, this treatment is most effective for a bay window.



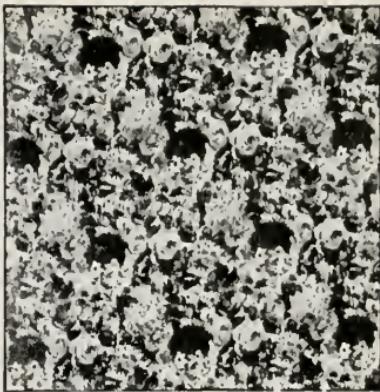
An effective treatment for a three-part window over a sideboard is shown above. In the case of broad, short windows, it is often advisable to hang the curtains inside of the window casing. In this case both the sash curtains and over curtains are hung in this way. A good Colonial pattern of cretonne is used in dull reds, soft yellows and nile green, costing Forty Cents a yard. The sash curtains are of plain cream net. A single rod attached inside the window casing supports both the side curtains and inserted valance. The sash curtains are hung from separate rods. A sideboard like the one shown in mahogany finish can be purchased for Thirty Dollars.



A quaint effect may be obtained at a bedroom window by the use of the shaped valance. The curtains are made of yellow homespun which comes forty inches wide and is sold for Forty Cents a yard. The valance which is arranged with two box pleats is edged with a narrow three-quarter inch cotton fringe edging. An exceedingly clever arrangement for the sash curtains is shown. The lower pair of curtains are hung from a rod attached to the window sash. When the sash is raised the curtains go up with it. This prevents the usual blowing about of the curtains when the window is open. The upper curtains are hung in the ordinary manner from a rod attached to the inside of the casing.



The Black Ground Chintz is Effective in a Colonial Living Room

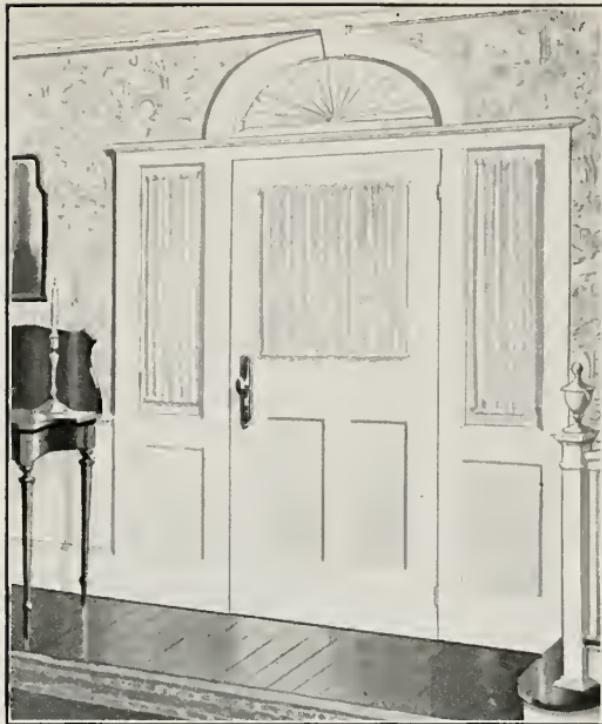


The illustration on the opposite page shows a Colonial living room hung with a black ground chintz. A good idea of the pattern may be obtained from the cut shown at the top of the page on the left. These black ground chintzes are unusually effective in rooms with white woodwork and light colored walls. This particular pattern comes thirty-six inches in width and is sold for Forty Cents a yard. The windows are hung with straight side curtains to the sill, full widths of the material being used. The sash curtains are of cream white scrim arranged with narrow valances at the top.

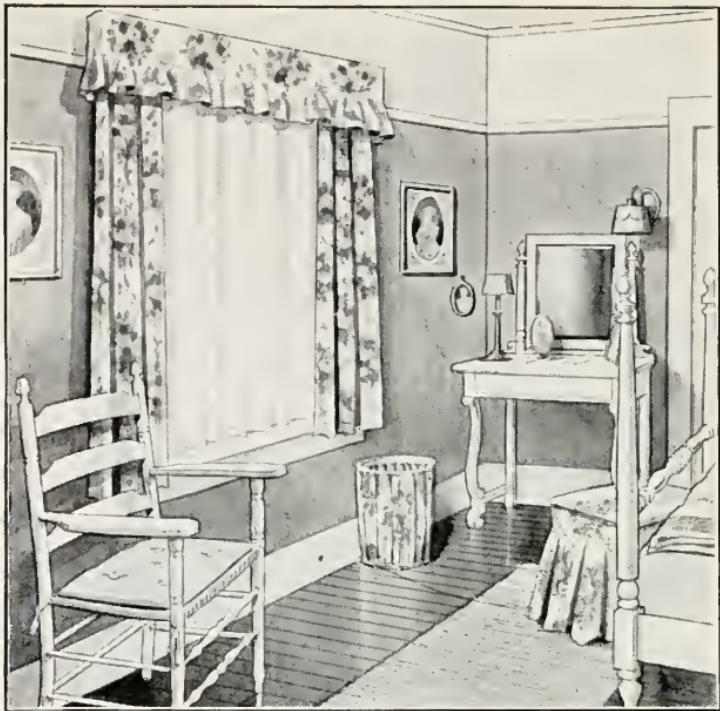
The standing lamp in mahogany finish shown in the corner of the room can be purchased for Twenty-two Dollars and Fifty Cents complete, with a twenty-two inch silk shade in any color. A comfortable wing chair like the one shown costs Twenty-two Fifty in a denim covering. The small davenport is a good design for small living rooms and is reasonable in price.



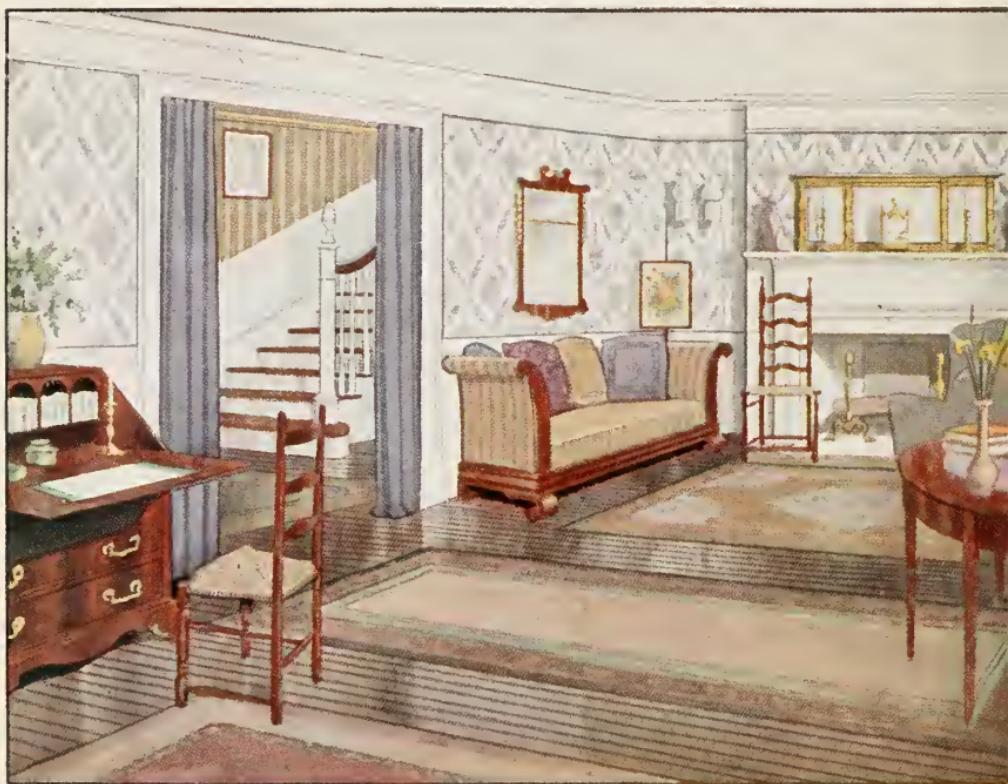
French doors are now very popular for the inside of the house, and it is often a difficult question to know how to curtain them. The illustration above shows a good treatment. A thin silk or net is stretched from rods at the top and bottom, thus breaking the view from one room to another. A figured net often looks well but the design should be small and unobtrusive. It is unwise to attempt to hang French doors with side curtains as they are constantly in the way. Doors of this kind do not call for heavy curtains. They will look much more attractive if treated like those shown above.



A simple and pleasing treatment for the inside of a Colonial doorway is shown above. Either scrim, net or thin muslin may be used. Both the door curtains and the side window curtains are stretched from brass rods at the top and bottom. This arrangement keeps the curtains in place. The fanlight above the door is also treated in an attractive way. The best method of arranging this is to have a heavy wire frame made to fit the semi-circular window. The material can then be easily attached to it and the wire frame adjusted to the window.



Bedroom windows can be made charming by using gay colored cretonnes. There are many good patterns which can be bought ranging in price from Thirty-five Cents up, according to the quality and design. Most of the imported designs are quite expensive to buy, but many of our own firms are turning out excellent patterns. Soft pinks, gray greens and a touch of gray and old blue are the predominating colors in the pattern used at the window shown above. It is one yard in width and can be purchased for Forty Cents a yard. The arrangement of the valance is unusual and effective.



A Living Room which Expresses Good Taste
in Its Furnishing and Decorating

CHAPTER III

PLACING THE LIVING ROOM FURNITURE

A living room is not successful unless it possesses the homelike atmosphere. No matter what style of furnishings we may choose, they should be so arranged that the room presents an inviting appearance. There is no definite rule which we can set down to assist the housekeeper to attain this end, for its accomplishment depends on many things.

Our problem in the furnishing of any room is to place the individual pieces of furniture in such a way that each chair, table, davenport, or stool will have a chance to fulfill its purpose to the greatest extent. In arranging the furniture in the living room try to imagine your family or friends assembled, and place the various pieces of furniture in a way to assure their comfort and convenience. We buy chairs to sit on and be comfortable in, tables to hold books, magazines and lamps, stools, stands, bookracks, and so on until we are satisfied that the room is complete in its furnishings. After we have obtained the necessary number of pieces it is then our aim to so arrange them that they will be pleasantly re-

lated to each other, and afford comfort and pleasure for all concerned. Then let us consider the manner in which we will go about placing the furniture.

Let us choose the various pieces of furniture with discrimination, keeping in mind the fact that they are to constitute the furnishings for a single room and must, in consequence, be harmonious in design. This does not mean that they should conform rigidly to one style, for the old idea of the set of furniture has been entirely dispensed with and we will obtain more character in our rooms if odd pieces, intelligently chosen, are assembled.

In the first place, we will need a good sized reading table and a davenport or couch capable of seating three or more persons, for these pieces are important requisites in any comfortably furnished living room. Because of their importance in the general scheme both regarding size and comfort, their proper placing will require considerable thought and consideration. Let us remember that the reading table with its magazines, books and reading lamp, forms a definite point in the room around which the other furnishings are assembled, and must, in consequence, occupy a position of some importance in the room. Because we term it the center table does not mean that it must occupy a position in the very center of the room. In many cases it will be found more advisable to place it at one end of the room or across a corner. The davenport, on the other hand,

forms a certain balance for the reading table and its position is often determined by the placing of the other. Quite naturally the size and general contour of the room itself will have a great deal to do with the proper position of these two pieces. A good arrangement and one often used in square rooms is to place the davenport directly in front of the fireplace and have the reading table immediately back of it. One advantage in this arrangement is the fact that by combining them in this way they take up less room than they do when placed separately.

When we have once determined the proper positions for the davenport and reading table, we can then turn our attention to the chairs. Certainly, if there is a fireplace in the room we will want one or two comfortable easy chairs placed near it. The space around the fireplace is always the most cosy and inviting spot in any room. The center table should also have two chairs placed so that they will be convenient for reading. People, generally, like to congregate about the reading table or the fireplace and it should be our aim to arrange the chairs for their convenience.

Besides the more luxurious easy chairs, every living room should have at least two or three small chairs which can be easily moved about.

If an upright piano is to be used it will probably give us our greatest worry. To be quite frank, an

upright piano is the most difficult piece of furniture to place in any room. Unfortunately, it is an ugly creation and will add but little to the artistic atmosphere of the room. The usual method of placing it with its back to the wall is not only an ugly position for it to occupy, but is extremely bad from a musical standpoint. The most satisfactory plan is to turn it across a corner of the room with the keyboard facing the wall. It will then be necessary to cover the back with a hanging or drapery of some kind to screen the back of the instrument. If it is possible to place the piano in this way, a small table might be placed directly against it with a pair of candlesticks, a pottery jar or some decorative object arranged on the top.

Some provision should be made for writing materials in the living room. If a desk or writing table is required it should be placed near a window. A small desk lamp or drop light should also be provided, so that the desk will be agreeably lighted by night.

The smaller objects such as stools, stands, small tables, and the like, all make for comfort and convenience and should be placed accordingly. One easy chair should have a small table near it, a convenient place to rest a book or an ash tray. Another chair may need a foot stool placed in front of it. A poorly lighted corner may have a small table with a lamp on it. By cleverly arranging these smaller objects, our living room

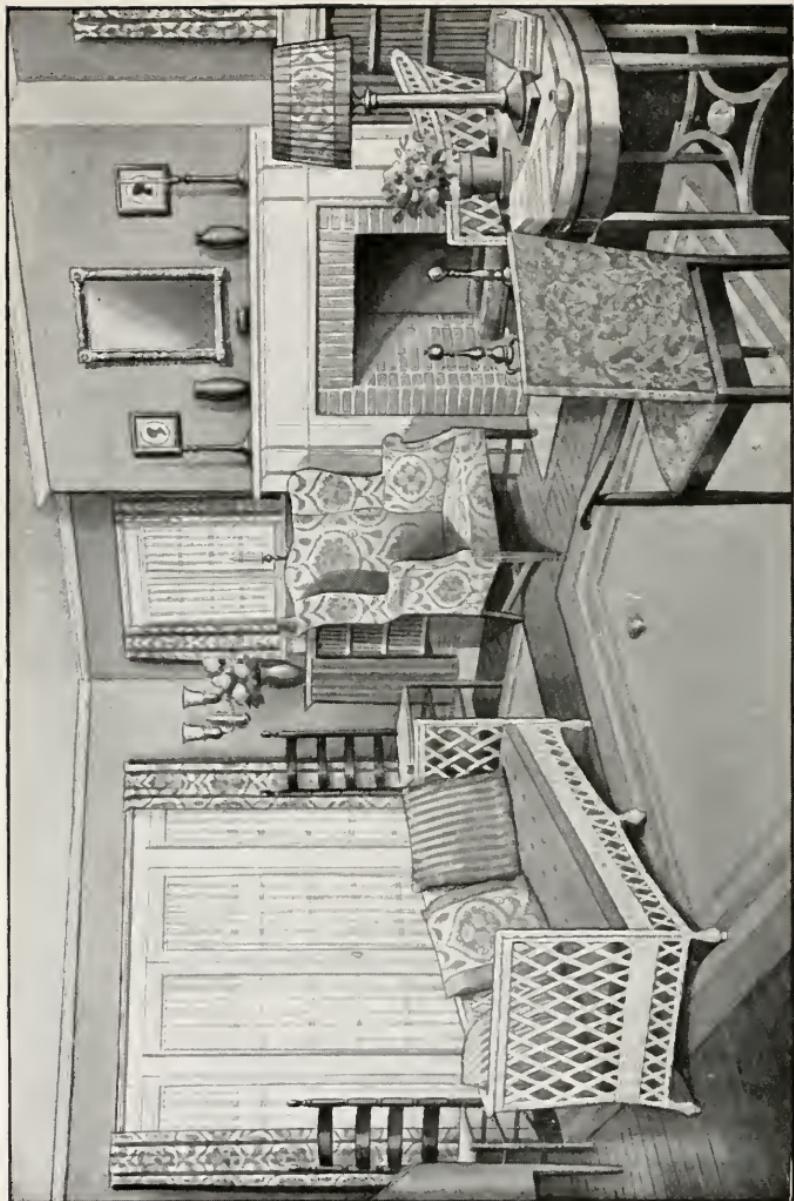
will begin to express its hospitality and our efforts will be fully rewarded.

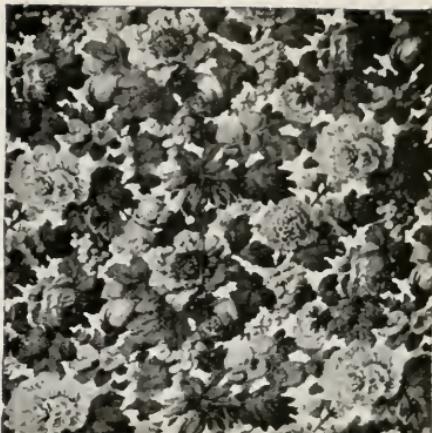
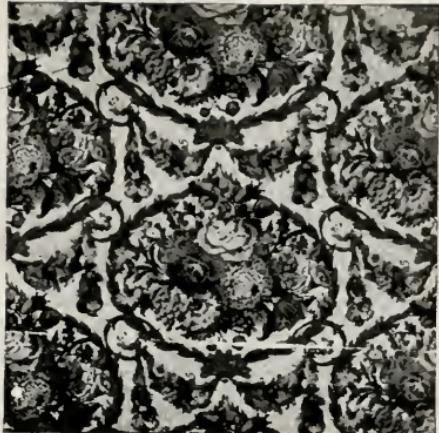
There is a marked tendency, these days, to break away from the formal idea in furnishing. Odd pieces of furniture of different styles, carefully chosen, are being assembled as the furnishings for our rooms, and are taking the place of the old fashioned set of funiture in which every piece was designed to match its neighbor. If we are careful in the choosing of these odd pieces and keep in mind the fact that a certain harmony must exist between them, our rooms will show far greater character.

And what is meant by formal furnishing? You surely have seen rooms so stiff and set in their arrangement that they appeared positively uninviting, the center table placed absolutely in the center, a chair in each of the four corners of the room, a bookcase with the books neatly arranged, looking as though they had never been read, and so on. I have often wanted to disarrange a room like this, push the furniture around and change things a bit to break the monotony of such an unsympathetic arrangement.

Common-sense will be our best guide in arranging the furniture in our living rooms. Look at each chair, table or stool, and ask yourself if you could not better their positions. Turn the whole room upside down every now and then; begin all over again, and you will be surprised to find what improvements can be made.

A Successful Arrangement of Odd Furnishings





CHAPTER IV

A COLONIAL LIVING ROOM FURNISHED IN MAHOGANY

The illustration on the opposite page shows a Colonial living room furnished in simple good taste. In the furnishing of this room expense has been a vital consideration and the illustrations on the following pages show cuts of the various pieces of furniture used and their cost. Although we may be limited in our funds for the decorating and furnishing of our rooms, we need not be discouraged for charming effects can be obtained where but little money is expended.

The walls in the room shown opposite are covered in a plain buff colored oatmeal paper, carried from the baseboard to the cornice moulding. This neutral shade of tan affords an excellent background for pictures and

gives the room an abundance of reflected light. This paper can be purchased for Thirty-five Cents a roll and can be found in almost any wall paper store.

A charming pattern of imported cretonne is used for curtains in soft dull reds, and gray greens, with touches here and there of bright orange and old blue. This pattern is the one illustrated at the top of the page on the left hand side. It is thirty-six inches in width and can be purchased for Sixty Cents a yard. The foliage pattern shown on the opposite side is another suggestion for curtain material and could be used just as effectively in this room.

The sash curtains are of cream white cross barred net. A good quality one yard in width can be purchased for Twenty-five Cents a yard. At the windows the sash curtains are hung from rods and drop to the sill. At the French doors, shown at one end of the room, the scrim is stretched from rods at the top and bottom.

Golden brown velour is used for portières, chair and cushion covers. Velour can be had fifty inches in width and a good quality costs One Dollar and Thirty-five Cents a yard. There is no material, with the exception of velvet, which will give the same richness of effect.

A two toned carpet rug is used on the floor in a neutral shade of tan. A good nine by twelve

carpet rug can be purchased for Thirty Dollars. This tan color is very serviceable in a living room as it does not show the foot marks nor the dust. Some people are apt to object to the plain rugs for this reason, but if a tan shade is used it will prove immensely serviceable.

The woodwork in this room is a soft ivory tone and the floor is stained a deep shade of walnut brown, shell-lacked and rubbed with wax. The ceiling is cream white.

Mahogany and willow are successfully combined in the furnishing. On the following pages each piece is described and the cost given, so that we can get an accurate idea of the general cost of the furnishings as a whole. The willow furniture is stained a soft shade of gray green, or can be used in the natural color.

An effective lamp shade is made by using an inserted band of the cretonne with a border top and bottom of dull orange silk. Also, one or two cushions should be covered in the cretonne and others in a striped or plain material.

Although no attempt has been made to create anything unusual in the furnishing and decorating of this room, the result is eminently pleasing. We feel at once that it would be a pleasant room in which to live. Its atmosphere is restful, and a sense of dignity and refinement is evident. If all our rooms could possess these attributes we would have no occasion for worry.



The hospitable fireside chair, so popular in the old Colonial homes, can be purchased for Twenty-five Dollars. It is the very essence of comfort and cosiness and can be used effectively in almost any living room. It is shown in the illustration on page thirty-eight covered in cretonne.



An oval center table of the Sheraton type makes a good reading table. This design measures forty-two inches in length and is arranged with one good sized drawer. It is made in solid mahogany in the dull finish and can be purchased for Twenty-three Dollars and Fifty Cents. The mahogany lamp costs Five Dollars and Fifty Cents.



This simply designed desk, with three drawers below and a convenient arrangement of pigeon holes and small drawers above is made in solid mahogany and costs Twenty-seven Dollars and Fifty Cents. It measures thirty-two inches in length and seventeen inches in depth. This same design can be had with one, two, three or four drawers below.

The arm chair can be had in a denim covering for Ten Dollars and Twenty-five Cents. In a good quality of tapestry the price is Twelve Dollars and Fifty Cents. The frame work is in mahogany in the dull dark finish. This type of chair is particularly suitable in the small living room.

[43]





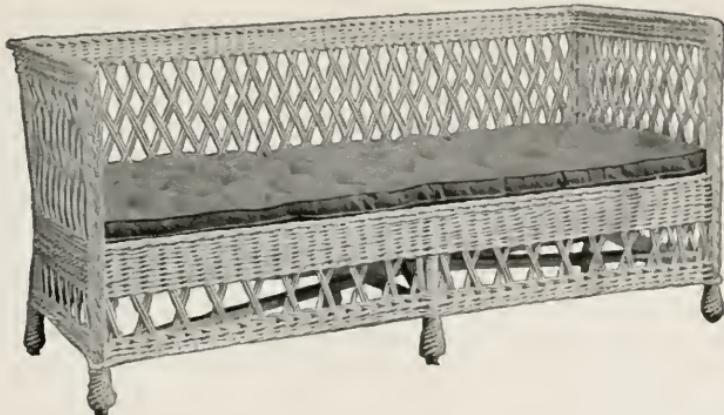
The space over the mantel-piece in the living room should be given careful attention. Either a suitable picture or an appropriate mirror usually occupies this space. In the illustration on page 38 the mirror shown at the left has been placed in the center of the wall space and balanced on either side by quaint silhouette pictures in old fashioned frames.

This mirror with its dull gold frame costs \$12.00. The frame measures sixteen by twenty-eight inches.

A Colonial mirror like this one adds a certain dignity to the living room, and in many cases is more effective than a picture. They can be had in a variety of styles and sizes, but the simple designs are more appropriate for small rooms.

A quaint slat back chair, copied from an old Colonial farm house chair, costs Three Dollars and Fifty Cents. It is made in ash and stained mahogany in the dull finish.





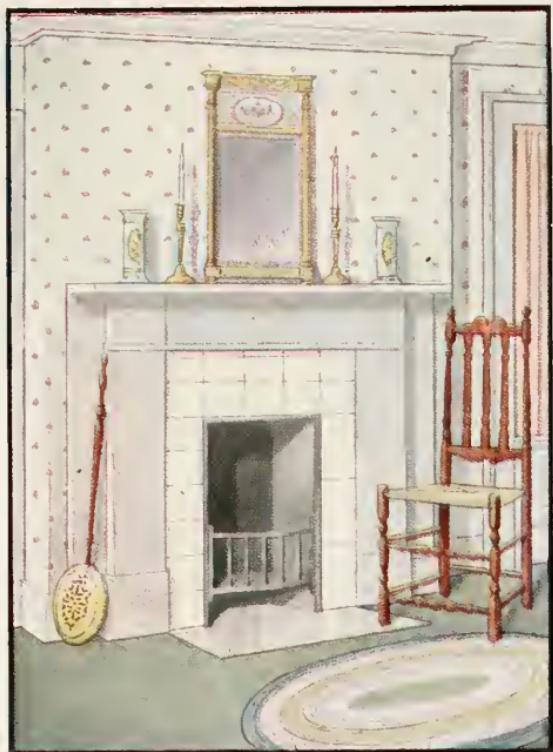
A willow davenport like the one shown above is in perfect keeping with simple Colonial furnishings. A davenport of this kind is far less expensive than the overstuffed style and with a few soft cushions will prove to be a very comfortable piece of furniture. The design illustrated is six feet long and costs Twenty-two Dollars and Fifty Cents, in natural willow. A cushion covered in denim costs Eight Dollars.



The two chairs shown are good comfortable designs. The one on the left costs Eight Dollars and Fifty Cents and the one on the right which is a low seated English lounging chair costs Eight Dollars and Seventy-five Cents.

If we bear in mind the fact that the living room is the one room in the house which is most used we will endeavor to give its furnishing the most thought. It is the common meeting place of family and friends at all times, and although we may be just as conscientious in our efforts to evolve successful schemes for the bed-rooms and dining room, the living room still remains the most important of all.

It is a psychological fact that pleasantly furnished rooms in harmonious colors have a marked effect on one's disposition. Scientists have proven that certain colors have a tendency to change one's character, and although I do not intend to delve into the psychology of room decoration here, still a knowledge of such theories could do us no harm. As we become more intelligent in the matter of artistic surroundings our homes will become more important factors in our lives. If for instance we were to expend the same pains and efforts on the decorating and furnishing of our rooms that we do on our clothes, we would at once be astonished at the improvement. As a matter of fact the same fundamental principles can be applied to both.



Small Figured Patterns
for the
Bedroom Walls

CHAPTER V

ATTRACTIVE WALL TREATMENTS

In the decorating of any room the first question to be decided is the proper treatment for the wall. From the large selection of papers and tints of all kinds, it is often a perplexing question to make our decision.

The most important consideration, however, is the fact that the wall primarily serves as a background for everything that is within the room and should be treated accordingly. This, in itself, is our best argument for a simple treatment, and how often we find the point entirely overlooked. There is no longer a general demand for the striking wall paper designs so much used a decade ago. We can all remember them clearly. There were lozenge shaped patterns in red and green with gaudy gold touches which we were told were suitable for halls. Large poppy and cabbage rose patterns were popular for bedrooms, and designs for living rooms and dining rooms were equally bad.

In choosing our wall papers, let us do so with discrimination. In the living room where we wish to create a quiet, restful atmosphere the plain paper or the

simple stripe is preferable. In the dining room, a simple conventional design or a foliage pattern may be effectively used. However, the plain paper can always be depended upon. Halls, as a rule, should have the plain effects, as a figured paper invariably makes the room look smaller.

In the bedroom it is largely a matter of taste whether we use the plain or figured papers. There are many attractive figured patterns which will add a decided charm to the bedroom. Be careful, however, not to use the large striking designs for they are a constant annoyance to the eye and are bound to become tiresome in time.

We need not depend entirely upon paper for our wall covering. There are many wall tints which can be used with charming effect. In many cases it is more advisable to use a tint than paper. There are also simple panel effects where narrow mouldings are used, which give the effect of wood paneling.

There is, undoubtedly, a great preference these days for plain effects in the treatment of rooms. People, generally, have found that they are more pleasant to live with. If we begin with the plain wall we need not then be afraid of the bright chintzes and cretonnes for hangings and furniture covering. Personally, I have always felt that the wall should be the least conspicuous part of any room—at least, if we consider it so, we cannot go far wrong.



Striped wall papers are suitable to use in any room. They come under the general heading of plain papers and look equally well with plain or figured hangings. The illustration above shows a wide striped paper effectively used as wall covering above a chair rail, and is in perfect keeping with the Colonial atmosphere created by the furnishings. One advantage which a striped paper has over the perfectly plain paper is the fact that imperfections in the wall are never as readily detected. They also lend a dignity to the room, particularly when the wide stripes are used in subdued tones.



A very pleasing effect may be obtained in a bedroom by placing a white moulding, somewhat smaller than a picture moulding, two feet from the ceiling. The frieze and ceiling are papered in a cream white tone and the wall below in a soft tan color. A narrow paper border costing Five Cents a yard forms a narrow band of decoration around the room just below the moulding. Any subdued color of paper can be used with good effect. The window hangings may be of dotted swiss with ruffled edges, of plain linen, or cretonne. If cretonne is used a pattern must be chosen which harmonizes with the decorated paper border.



Stencilling may be used to good advantage on walls covered in plain papers. Do not, however, overdo it. In the illustration above a simple pattern was chosen and repeated around the room as a narrow frieze. The stencil decoration should not be used elsewhere in the room, however. It is a common failing among people who have successfully executed stencil work to overdo it. If we attempt to stencil the wall, the bedspread, the curtains, and the bureau covers, the pattern becomes monotonous. It is also advisable to use light colors in stencil work. If heavy colors are used on a light background, the contrast is too striking.



A Chinese effect may be obtained in a hallway by covering the walls in a dull gold burlap paper. The frieze is stencilled in black, dull orange and old blue, using typical Chinese motifs for the decoration. The portières are made of écrù colored linen and the same design used in the frieze is carried out in the curtains. The woodwork is stained dark brown and the floor the same color. A Chinese hour glass chair in rattan and a Chinese rug carry out this interesting idea. A clever center light is made of orange colored silk and a gold tassel.



An interesting treatment for the wall of a small dining room may be evolved by planting mouldings in panels as is shown above. To assure the best results the wall should be first covered in white canvas. This assures a substantial foundation for the mouldings. After the mouldings are adjusted the wall is given a coat of ivory white paint and the effect is that of a wood panelled room. The frieze in this instance has been stenciled, the same pattern being used on the curtains. This wall treatment need not be expensive and when once done will last indefinitely. A competent paper hanger or painter can complete this work without any trouble.

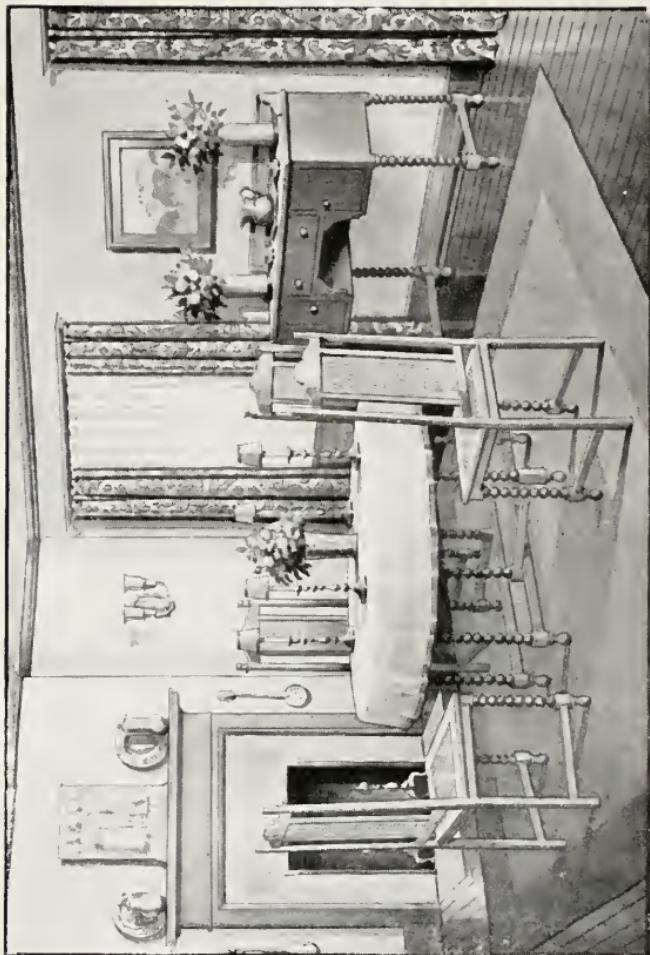


A clever frieze treatment for a dining room is evolved from a single roll of chintz wall paper. The flowers and leaves are cut out and pasted on the wall as shown, forming a flowering plant effect. The stems are painted on after the flowers and leaves are pasted. The panels are formed from wood stripping planted on the wall between the baseboard and the moulding. The ceiling and frieze should be papered in a white plain paper and the wall and woodwork below painted ivory white. If a chintz can be found that will harmonize with the floral frieze it may be used; however, it would be more advisable to use plain material for the hangings. Such a treatment for the wall is unusually interesting.

English chintz papers make exceedingly charming bedroom schemes. The illustration below shows an exceptionally good design in typical chintz colorings. These papers should be used with white or ivory wood-work, and require plain colored hangings. In this particular instance the curtains are a soft old rose color. The sash curtains are of cream white cross barred net. The rug is a soft shade of sage green. A room decorated this way can either be furnished in mahogany or enamel, as either would be effective with such a color scheme. There is an undeniable charm to these old fashioned chintz papers, and if properly treated, excellent results can be obtained. Many of the old patterns are now copied and can be purchased at very reasonable prices.



Simplicity is the keynote of the furnishings in this Dining Room





CHAPTER VI

A DINING ROOM FURNISHED IN OAK

Many of the dining rooms in our modern country or suburban homes are of such limited proportions that it becomes a difficult task to find suitable furnishings. For instance, in apartment dining rooms, it is often impossible to use a sideboard at all unless one can be found of small dimensions. Fortunately, the manufacturers of good furniture have now come to this realization and are placing on the market good designs in dining room furniture which are intended to be used in small rooms. The illustrations which are shown picture one of these sets, especially designed for such rooms.

The various pieces are made in plain oak, stained a medium shade of brown, in a dull waxed finish. They

are substantially constructed and are unusually quaint in their simplicity of design.

A suggestion for the treatment of a dining room in which this furniture is used appears on page fifty-six.

The walls are covered in an oyster white oatmeal paper costing Thirty-five Cents a roll, which is carried from the baseboard to the cornice moulding. At the top of the page are shown two designs, one in printed linen and one in cretonne which would be appropriate to use as hangings. The printed linen shown in the left hand illustration is the one which is actually shown in the interior view of the room. This is an imported English pattern of excellent design in dull orange, maroon, sage green and yellow on an écrù ground. The sash curtains are of écrù net and drop straight to the sill. The woodwork is stained the same medium shade of brown to harmonize with the furniture and the floor is a deeper shade of the same color.

A plain tan carpet rug with a deeper tone in the border is in harmony with the general color scheme. Simple electric fixtures in antique brass are used.

A small dining room furnished and decorated in this way has a distinct individuality. Even the ornaments which are chosen, and their arrangement, is an expression of good taste and adds to the atmosphere of harmony which permeates the room.



An Effective Combination of
Chintz Hangings and Ivory Walls



This cleverly designed little sideboard measures four feet and two inches in length and one foot and eight inches in depth. The natural colored cane panel at the back corresponds to the seat and back panels in the chairs. A cupboard is arranged at each end, and the center drawer is lined with purple velvet and arranged for storing the table silver. The sideboard can be purchased for Twenty-one Dollars and Fifty Cents.



The arm chair and side chair which match this set of furniture are made with cane panels in the backs and seats. Some people have an erroneous idea that cane is not a durable material in chairs. There can be no foundation for such a theory for cane has excellent lasting qualities, and will be as durable as the average upholstered seat. The arm chair is priced at Ten Dollars and Fifty Cents and the side chair at Seven Dollars and Fifty Cents. It is a great relief to see an inexpensive oak dining chair so simple and graceful in design, a decided improvement on the old fashioned jig saw variety.



The gate leg table is English in its origin, and is, undoubtedly, an interesting piece of furniture because of its clever arrangement of legs. This table is oval in shape and measures fifty-four inches in length and forty-two inches in width. It will comfortably seat six people. On the following page will be seen an extension table which matches this set. I feel that the extension table will give greater satisfaction for general use. The gate leg table can be purchased for Eighteen Dollars.



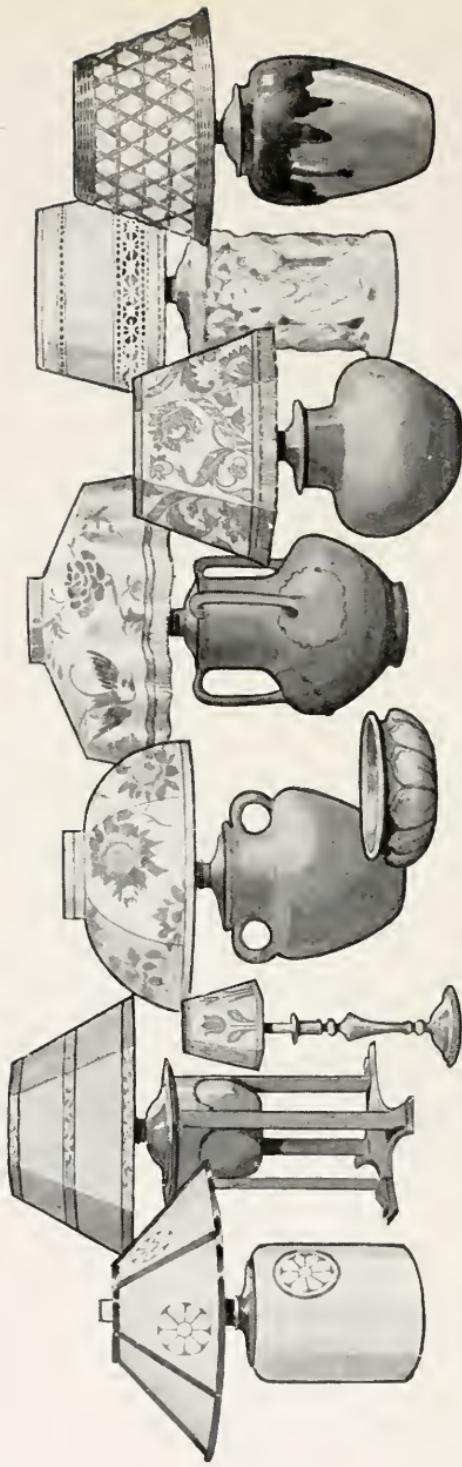
The extension table shown above measures forty-eight inches round and can be had to extend to three different lengths, six, eight, or ten feet. The six foot size costs Twenty-seven Dollars, the eight foot size Thirty Dollars, and the ten foot size Thirty-three Dollars. It depends on the size of the dining room and the number of guests which one might be apt to entertain as to which of these sizes would be more advisable. The table, however, is exactly the same in design no matter which size is chosen. It is unusually graceful in design for, as a rule, the small extension table is apt to be clumsy in its proportions. Flannel-covered asbestos table mats can be had to fit the top.

The various ornaments which are used in any dining room should be carefully and intelligently selected. The old fashioned idea of crowding the sideboard with numerous pieces of cut glass, silver, and china is no longer in vogue. The dining room should not appear as an exhibit of china and glass. A few well selected pieces in harmony with the general character of the room will produce a far more tasteful result. Crowding the dining room with an array of nondescript objects is in extremely bad taste and should be strictly avoided.

In the dining room illustrated, two pottery jars and two decorated plates occupy the ends of the mantel shelf. In the center space a copy of a part of the "Choir Boy" frieze by Luca della Robbia is used. This cast comes in the antique finish, measuring twenty inches in height and fifteen inches in width. It can be purchased for Five Dollars and Fifty Cents, and will add a charming note of interest to the room.

On the sideboard, two brightly colored jars hold laurel leaves. Three pieces of silver occupy the center space, and on the wall above is hung a German color print showing an old castle and its surroundings in soft colors. This print can be purchased unframed for Two Dollars and Fifty Cents.

The selection of appropriate ornaments in any room is just as important in its way as the choosing of appropriate furniture.



Attractive Lamps May be Made from Pottery Jars, Mounted for Oil or Electricity, and Fitted With Shades in Silk, Cretonne, Paper, Grass Cloth or Wicker



CHAPTER VII

LAMPS AND LAMP SHADES

"Where can I find a good lamp?" is a question often asked, and by a good lamp, what do we mean? A lamp has the definite function to fulfill of giving light; this is the first consideration. If it is placed on the center table it must give good reading light and the shade so arranged that it does not shield the light too much. The second consideration is the fact that it must be a pleasing design in keeping with the general character of the room. And, lastly, the color of the shade must be considered as a part of the general color scheme.

There are many lamps and shades which are sold complete, where the shades are designed to match the standards. These designs usually take the form of a metal

base and a glass shade. As we enter the Lamp Department of any store, we are confronted with a bewildering array of them, and this is the time to be careful. You will probably find that about nine out of every ten of them are inexcusably ugly. The standards are highly ornamented with an over-abundance of cheap scroll work and detail. The shades are often worse. A great many pieces of small colored glass are put together forming a kaleidoscopic effect. Sometimes natural flowers are worked out in the design. When the lamp is lighted a riot of colors in odd shapes and sizes greet the eye.

It is a great mistake to buy a lamp just because we happen to like it in the store. Always remember that the lamp should be considered as a part of the general furnishings of the room just as much as the rugs or curtains, and a careful selection should be made so that it will be in harmony with its surroundings.

One of the best methods of evolving an attractive lamp is to choose a good pottery jar and have it converted for oil or electricity. In this case you can choose a shade, whether it be of silk or cretonne, which will harmonize with your room. By so doing, you will at least have a lamp in keeping with the general character of the other furnishings.

There are also many excellent designs made in mahogany or oak, for the living room and library or painted

ones for the bedroom. These designs, for the most part, are simple and the color, size and shape of the shade can be selected to meet your fancy.

Again, there are Chinese lamps, some with pottery bases and paper shades, others with metal bases and wicker shades, various combinations which, if carefully chosen, will add a decided charm to the room. The selection of a lamp and shade depends on one's ability to take an appropriate design which will be in keeping with the other furnishings.

On page sixty-four are shown a number of good lamps and shades. They have been made from odd pottery bowls mounted for oil or electricity. Although a price cannot be quoted on any of them, the various designs may be duplicated, or, at least, something similar may be found.

Many charming lamp shades can be made at home. Wire frames can often be bought in the department stores ready to be covered. If the shade is to be made of silk the wire frame should be wound with narrow strips of white muslin which will form a ground to sew to. If made of paper or grass cloth, the frame should be wound in the same way, using strips of thin paper.

On page sixty-five the lamp at the top on the left costs Thirteen Dollars complete, the center lamp Thirteen Fifty and the one on the right Fourteen Dollars.



Solid Mahogany
Set for Candle
Light \$4.25.



Solid Mahogany
Set for Electric
Light \$4.25.



Solid Mahog-
any Set for
Candle Light
\$2.75

The center cut shows a green pottery bowl set for oil. It is sold with a sixteen inch silk shade in any color for Eleven Dollars, and measures twenty-six inches over all. Above are two bedroom lamps. The one on the left is Six Dollars and the one on the right Six Fifty.



At the top of the page on the left is a solid mahogany lamp set for two lights which can be purchased for Fifteen Dollars complete. To the right is a similar design for Eleven Fifty. Immediately below are two designs of slightly different character. The one on the left is Ten Dollars and that on the right Eleven Twenty-five. The shades can be ordered in any color of silk.





White enamel lamps are charming for bedrooms. The one on the left is an exceedingly pleasing design. It is set for two electric lights and the eighteen inch silk shade is in typical Dresden colorings, finished with a cream-white fringe. The cost of this lamp complete is Thirteen Dollars and Fifty Cents. This design would be appropriate in a bedroom furnished in enamel.

At the right is shown another design suitable for bedroom use. The drum shaped shade is made of English chintz, the top of the shade covered with the chintz drawn in pleats to the center. This shade could be made of the same pattern of cretonne used at the windows. Complete, the lamp costs Thirteen Dollars. The same standard can be had in mahogany.





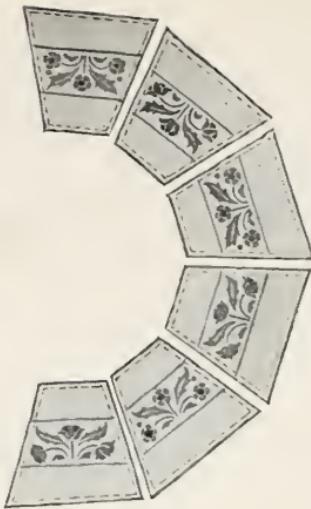
On the right is a suggestion for a shade with stenciled or embroidered decoration on grass cloth or linen. Bright colors would be effective on a light ground.



Here are some designs for home-made lamp shades. The bases are pottery jars fitted for oil or electricity. The shade on the left is made of dotted swiss lined with pink, and finished with a fringe.

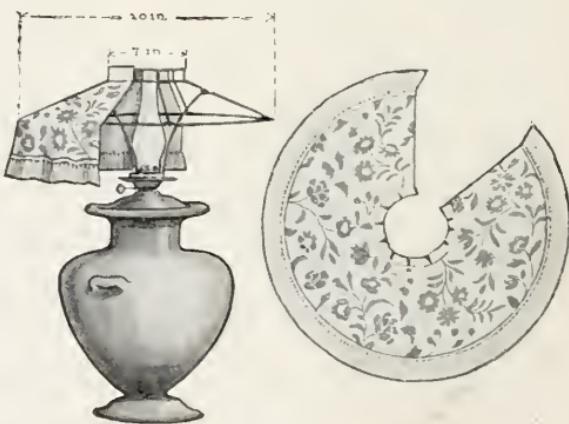


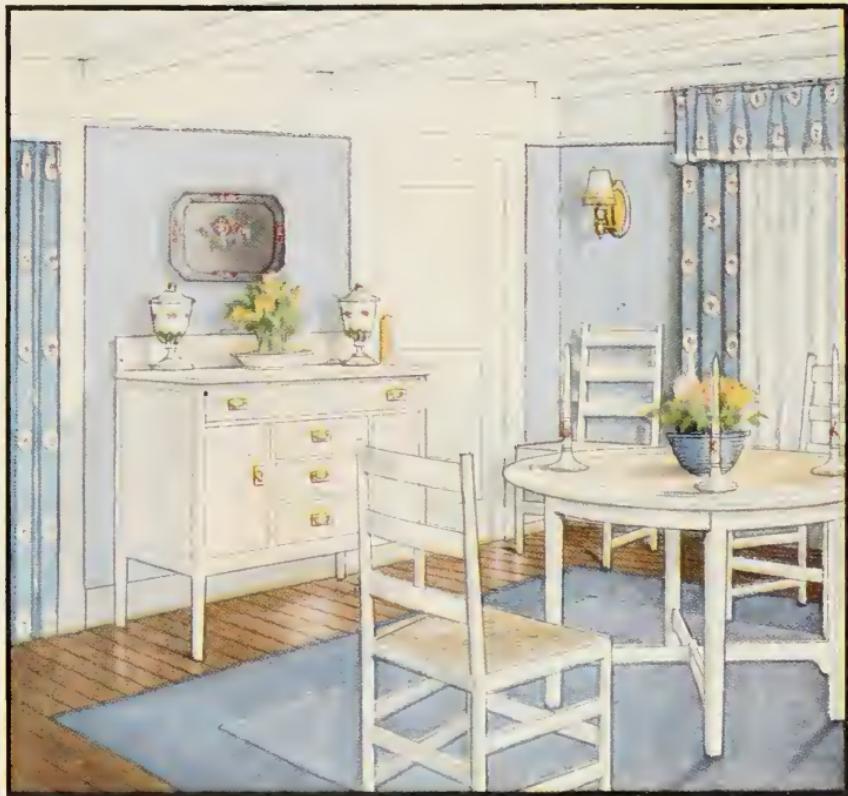
A cross stitch is shown on the left. A light quality of linen should be used in cream-white or yellow. The shade may be made of paper with stenciled decoration.



The two diagrams on this page will give the reader a good idea of the way a lamp shade may be made at home. Any one can do this work very easily. The shade on the left can either be made of linen,

grass cloth or cretonne. It is a simple matter to cut the six sections as shown and fit them to the wire frame. The shade shown at the bottom of the page is the simplest of all to make. A circle of cretonne is cut so that it will extend beyond the outer edge of the frame about four inches. It is then fitted over the frame and finished as shown in the illustration. Any good pattern would be effective.





The Severity of Mission Furniture
May Be Offset
by the Use of Ivory Enamel

CHAPTER VIII

CHOOSING THE DINING ROOM FURNITURE

The average person on entering a furniture store is apt to be confused by the many different designs which are displayed. As a rule, unfortunately, the floors are so crowded with the many pieces on display it is only with difficulty that we are able to get a comprehensive idea of any one of them.

Before you even enter the furniture store you should have formed some idea of the style of furniture which would be most suitable for your room or rooms. For instance if it is a dining room which you are intending to furnish, you may have pondered over the various styles of furniture which you would like to have. Perhaps you live in a Colonial house and your dining room woodwork is painted white. This at once suggests mahogany furniture. You may have seen in the magazines some attractive views of dining rooms similar to yours, furnished in good taste. You have, unconsciously, taken note of the various pieces, their arrangement and the general treatment of the room. The picture has given you some ideas. Or again, the dining

room of some friend of yours may appeal to you. You may want to have one similar to it but you do not want to copy it exactly. Then your imagination comes into play and you begin to form definite conclusions as to what you are going to have in your own dining room. Finally, after you have given the matter considerable thought, you enter the furniture store with some definite idea of what you want. This very sort of reasoning about furnishing is bound to bring good results.

However, as you look over the many pieces of furniture which are there before you, never forget, for a moment, the mental picture of your dining room as you had fancied it would look, for you will be disappointed if you do. The attractive little sideboard so charmingly set out with a few well chosen pieces of glass and silver which you have seen and admired in your friend's house will be found in the furniture store quite unadorned and crowded in with many other pieces of widely different character. It will not look as well as you had thought and your first impulse is to change your mind and choose something different. This is a mistake, for you at once throw away all the good ideas which you had formed and depend on some chance designs which you think will please you better. If you do not find just the pieces you are looking for, do not take something which you think will be just as good. No one furniture store could possibly carry a stock to satisfy all our wants. If they

haven't it on the floor, they will certainly be able to get it for you. The salesman may tell you that if you wait a day or so he will be able to show you a photograph of the exact design you have described to him. It is most certainly advisable to wait.

It should be every one's desire to be able to distinguish between furniture which is well-designed and that which is poorly designed. It is not a matter of any great amount of study. Our taste can be immensely improved by mere observation. Watch the house building magazines and read the articles on house furnishing. They will help you wonderfully. Learn to know a little of the period styles, so that you will be able to tell the difference between Chippendale, Sheraton, or Jacobean furniture. The very minute your interest is aroused, your taste will show improvement.

On the following pages are shown some illustrations of dining room furniture which appear just as you see them in the furniture store or in the factory catalogue. I have pictured them in this way to show the reader how to select furniture, purely on the merits of the designs themselves—for this is the way they will be seen in the showroom. Always try to imagine the various pieces of furniture as they would appear in your own dining room, the sideboard with its few well chosen pieces of glass and silver and the dining table with its bowl of flowers or its candlesticks.



This sideboard sixty inches in length and twenty-four inches in depth, costs Thirty-five Dollars, the armchair Ten Fifty and the side chair Six Fifty.



For simplicity of design Sheraton furniture is surpassed by no other style. The distinguishing marks of a Sheraton piece of furniture are the tapering legs both round and square, and the straight lines generally employed in the designs. There is a marked tendency to the upright lines and for purposes of identification this is a safe rule to follow.

In our modern inexpensive furniture, we will have no difficulty in distinguishing between the various styles as the simple characteristics are always dominant. In fact, much of our modern furniture is merely designed in the spirit of a certain style without any attempt at serious reproduction. Sheraton furniture is usually made in mahogany, although many finer woods such as satin wood were used in the old designs. There are many variations of the Sheraton style in dining room furniture and although many of the pieces are elaborate in detail, the general shapes are extremely simple.

The illustrations on the opposite page show a simple set of dining room furniture in the Sheraton style. Gum wood is used, a wood so similar to mahogany, both in color and texture, that the difference can scarcely be distinguished. The sideboard is arranged with three central drawers and a single drawer and cupboard at each end. The well designed plate rail at the back adds a decided note of individuality. The serving and extension table on the page following match the sideboard.



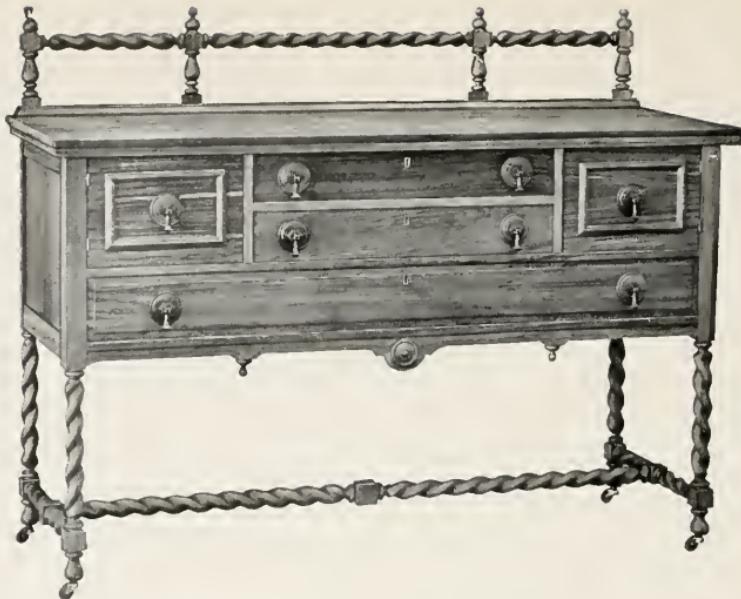
The serving table measures thirty-eight inches long and nineteen wide and costs Nine Dollars. The forty-eight inch extension table in the six foot length is Twenty Dollars—eight foot, Twenty-three Dollars—and ten foot, Twenty-six Dollars.



The old English designs in furniture are especially appropriate for the country house. It is naturally a matter of taste which particular style we choose for our dining room, but it is most important that we take the general style of the house into consideration in choosing our furnishings. If, for instance, the house is distinctly Colonial in feeling, it would be entirely out of keeping to furnish in English oak. We would naturally choose Colonial furniture, or designs following the English styles which were interpreted in mahogany, such as the Sheraton, Queen Anne, Chippendale or Adam. In this way, the character of the exterior would be reflected in the interior. However, occasionally we find modern furniture designed in the spirit of an earlier period rendered in different woods from those originally used.

The furniture shown on the two following pages, although usually rendered in oak, is made in the English mahogany finish and is, in consequence, suitable for a Colonial dining room. Where such furniture is used, the walls should be simply treated. Plain papers or simple panel effects in white are most appropriate.

A convenient feature of the sideboard is the long lower drawer for table cloths. Attractive drop handles in dull brass are in keeping with this simple English style. A china cabinet is made to match this set with glass doors and side panels.

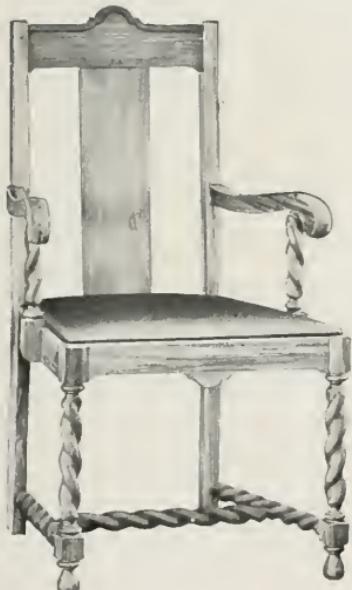


This sideboard measures sixty by twenty-two inches. In mahogany finish it costs Forty-two Dollars. The forty-eight inch, six foot extension table is Thirty-five Dollars and the eight foot size Thirty-eight.

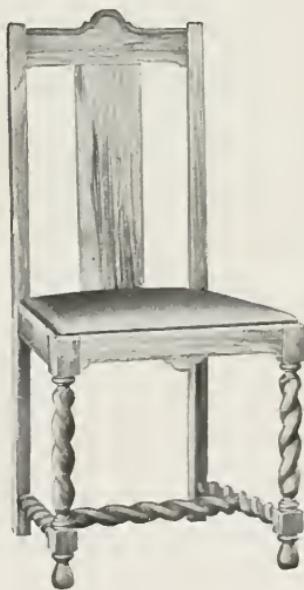




The serving-table costs Eighteen Dollars.



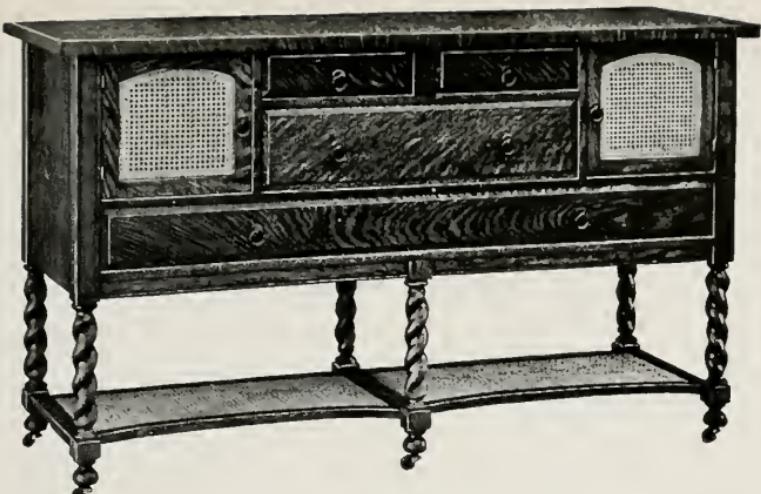
Thirteen Dollars.



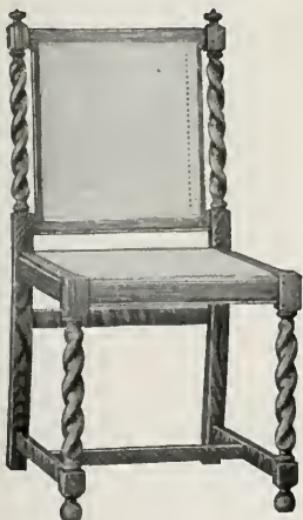
Nine Dollars.

This set of furniture in brown stained oak is suggestive of the Jacobean in design, although the twisted post cannot be attributed to Jacobean influence. The cane panels introduced in the sideboard and chairs give the various pieces a marked individuality. Cane panelled furniture is becoming very popular and many new variations of this treatment are being shown in the shops and stores. There is a tendency, these days, to depart from the rigid rules set down by traditional cabinet makers and our present day designers are proving their own originality in many of their adaptations. In choosing furniture, however, it is advisable to keep traditional standards well in mind, for much of our modern designed furniture is thoroughly bad. A great deal of discussion has been prompted in recent years by certain foreign artists and furniture designers who have taken it upon themselves to depart from all traditional influence and create something entirely new. Although I do not want to enter into that discussion here, I can honestly say that the majority of their designs are exceedingly grotesque.

This set of furniture would be appropriate for an English house, in which the woodwork in the dining room was stained brown. It suggests a plain wall either in rough plaster or a paper of coarse texture. English printed linen or cretonne would be suitable for hangings or a plain fabric such as velour or tapestry. A china cabinet is made to match this set.



This simply designed sideboard which has a breadth of sixty-six inches and a depth of twenty-three inches can be purchased in the dull brown finish for Forty-five Dollars. The cane panelled arm chair costs Fourteen Dollars and the side chair is priced at Ten Fifty.

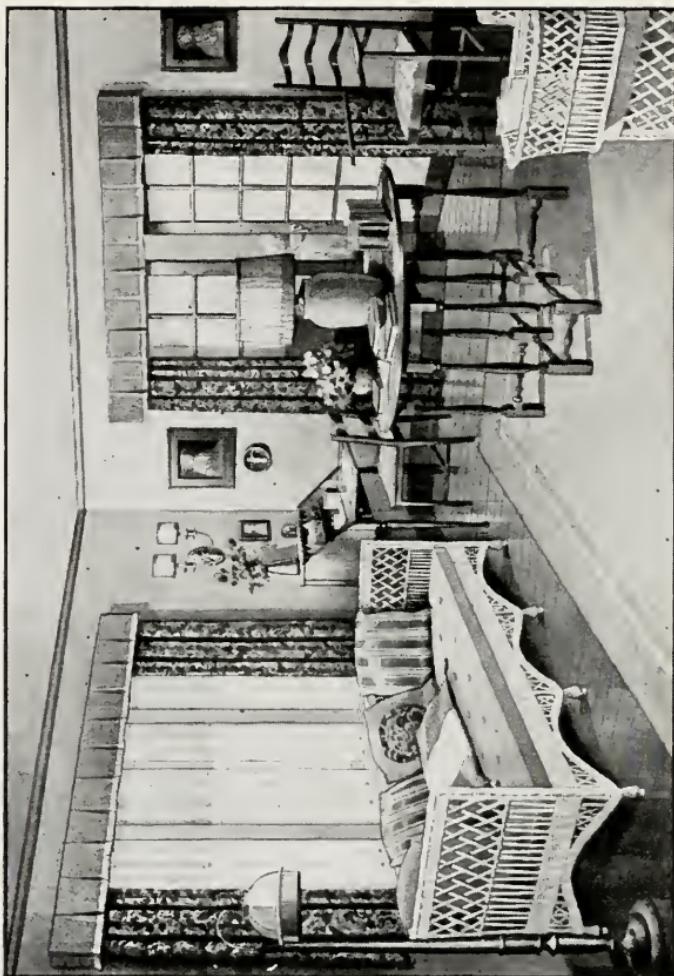




A fifty-four inch round dining table which extends to eight feet costs Forty-eight Dollars and Fifty Cents. The serving table is Eighteen Dollars.



A Comfortably Furnished Apartment Living Room



CHAPTER IX

FURNISHING THE APARTMENT

The problem of furnishing the rooms of an apartment is in reality no different from that of furnishing the rooms of a small house. The only real difference is in the general arrangement of the plan. The rooms, usually, are of smaller dimensions, but the same general rules apply to both.

Of course, there are certain things in taking an apartment which cannot be changed. If the woodwork is not to our liking and does not conform to our furnishings, we have to make the best of it. If the arrangement of doors and windows does not please us, we must accept them as they are. Fortunately, the landlord is willing to repaper the walls for each new tenant, and we are not forced to live with wallpapers of another's choosing.

In purchasing furniture for the small apartment we should keep in mind the fact that we are dealing with very small rooms and one should avoid buying large or heavy pieces of furniture. Because of the limited space with which we have to deal our ingenuity must be exercised. Cumbersome pieces of furniture would be awkward and out of scale with the size of the rooms.



On the opposite page are shown some appropriate furnishings for the living room of a small apartment.

The gate leg table shown in the center illustration measures forty-five inches round. It can be had in oak or birch-mahogany, and costs Eighteen Dollars. The lamp shown has a pottery bowl for the base in a soft green mat glaze. It is mounted for oil and with a sixteen inch silk shade which can be ordered in any color, costs Eleven Dollars, complete.

Willow chairs are always appropriate for apartment use. The graceful design at the top of the page on the left costs Eight Fifty in the natural color and with the seat and back cushions covered in denim it is Ten Dollars and Seventy-five Cents. The lounging chair on the right has a deep low seat and costs Eight Dollars in the natural color and Ten Dollars and Twenty-five Cents with its cushions in denim.

A solid mahogany telephone table and chair in the dull finish is sold for Eighteen Dollars, complete.

A comfortable arm chair with loose cushion seat and mahogany finish legs is sold in a denim covering for Twelve Dollars and Fifty Cents or in a good tapestry covering for Eighteen Dollars. Either one of the stools can be had for Five Dollars and Fifty Cents in tapestry.

In the view of the living room on page eighty-six it will be seen how effective these furnishings appear.



For a small apartment or country dining room there is probably no style of furniture more suitable than Sheraton. The simple gracefulness of its lines will add a certain dignity to any room in which this style of furniture is used. Sheraton furniture calls for white wood-work and light colored walls and will lend itself admirably to any color scheme which might be chosen.

Charming effects can be obtained if the walls are papered in white or cream, with curtains of some gay pattern of English chintz, printed linen, or cretonne. A white panelled wall also makes a most excellent background. A plain rug should also be used, or a simple diamond or block pattern would be effective.

The sideboard illustrated is a good example of a simplified Sheraton design. It measures fifty-four by twenty-two inches and can be purchased for Thirty Dollars. There are three central drawers, the upper drawer being lined with purple velvet, and two end cupboards. It is made in gum, a wood so like mahogany that the difference cannot be detected.

The forty-eight inch round table is made to extend to three lengths. The six-foot size costs Twenty Dollars, the eight-foot size Twenty-three Dollars and the ten-foot size Twenty-six Dollars.

The chairs are made in solid mahogany with leather cushion seats. The arm chairs are Twelve Dollars each and the side chairs Eight Dollars and Fifty Cents.



Willow and mahogany have been effectively combined in the bedroom. Two three-quarter post single beds of charming design add a note of individual charm to the room. These beds are made in solid mahogany and measure three feet and three inches in width. They can be purchased for Twenty-five Dollars each. They can be had in a four-foot six-inch width also, and at the same price. A deep valance of white madras or linen is carried around three sides, edged with a narrow yellow fringe edging. The bedspread is made of the same material and finished in the same way.

The small Martha Washington workstand in solid mahogany costs Fourteen Dollars.



The bachelor's convenience is an eminently useful piece of furniture. It is arranged with seven drawers of graduated sizes and a good-sized hanging space. It is made in solid mahogany in the dull finish and stands sixty-three inches in height. No piece of furniture is so conveniently arranged for a man's clothes. The price is Thirty-six Dollars.

At the right is shown a good design in a mahogany bureau for Thirty-nine Dollars and Seventy-five Cents. The bevel plate mirror measures twenty-eight by thirty-six inches. The other pieces which match this bureau are well designed and reasonable in price. In the illustration shown opposite, it will be seen how attractive a bedroom may be if furnished in these pieces.





Prices on page 99

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CHAPTER X

WILLOW FURNITURE

I have often been asked if willow furniture is suitable for all the year round furnishing, and I can only answer that it is, most decidedly. I have never quite understood just what was meant by all the year round furnishings. Perhaps the person who asks the question is referring to those who are fortunate enough to own a cottage or bungalow, only used for a few months in the year, and may have felt that willow furniture was only suitable for summer use. There can be no foundation for such a theory, for even though we are apt to associate willow furniture with porches and sun parlors, there is no reason at all why it is not just as appropriate to use in any room where it is in keeping with the other furnishings. As a consequence, let us not feel that we are transgressing the rudiments of good taste when we use it in our winter rooms as well.

For instance, our living room may be furnished in mahogany or oak. We may have several upholstered chairs, an over-stuffed davenport or couch. If we add two or three willow chairs, stained to harmonize with



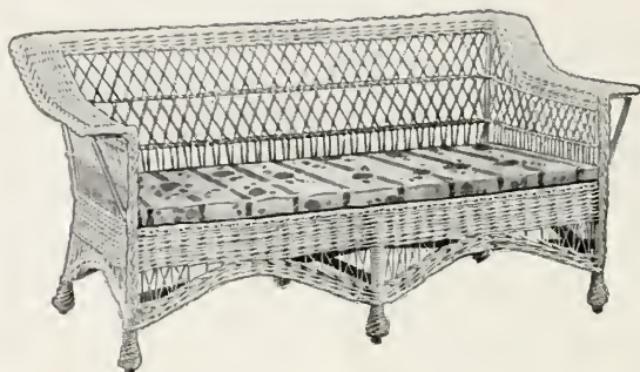
\$10.00.



\$6.50.



\$7.00.



\$6.50.



\$11.00.



\$5.00.

the chosen color scheme, the result will be most satisfactory. For simply furnished bedrooms there is no furniture more appropriate or suitable.

One advantage in using willow is the fact that it can be treated in accordance with any color scheme. The cushions are, as a rule, covered with the same material used elsewhere in the room. This also tends to bring the various pieces into relation with their surroundings and above all, it is comfortable and inexpensive.

Where, for instance, can we purchase for Four Dollars and Seventy-five Cents, a chair with greater grace of line and qualities of durability and comfort, than the Bar Harbor chair so much used? This chair is almost a household byword and thousands of them are sold each season.

If we are compelled to furnish our living room inexpensively, we are often not able to afford an upholstered davenport. A good tufted davenport will cost anywhere from Fifty to a Hundred Dollars. If we cannot afford this amount we are at a loss to provide something that will take its place, and why shouldn't it be the willow davenport? For half the amount which we would have to spend for the upholstered piece we can buy a charming willow one which will admirably take its place and serve the same purpose.

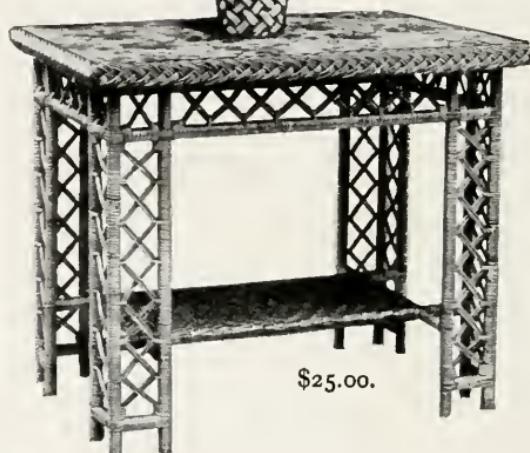
The davenport shown on the opposite page can be had in a number of sizes. In the natural color, one like the



\$8.00.



\$6.50.



\$25.00.



\$17.00.



\$16.00.

illustration which measures five feet and two inches in length costs Twenty-two Dollars, and the cushion covered in denim will be Six Dollars and Fifty Cents. The same design measuring six feet and two inches in length costs Twenty-six Dollars and the cushion Eight Dollars.

A number of charming designs for small tables are shown opposite. They are appropriate for bedrooms, living rooms or porches, and like the chairs can be stained or painted any color.

The prices quoted on the willow chairs do not include the cost of the cushions. As a rule, the cushions are covered in denim and recovered in the material which is used for the hangings or in some plain colored material to harmonize. At no extra charge for covering, the cushions can be ordered in any material which you wish. The only additional expense would be the actual cost for the material used.

In denim covering the seat cushions for the chairs cost One Dollar and a Quarter. Small pad cushions for the backs cost Seventy-five Cents and large pad cushions for the wing chairs cost One Dollar.

On page ninety-four the prices on the chairs are as follows—from left to right. Top row, Eight Fifty and Eight Dollars. Center, Six Fifty and Twelve Fifty. Bottom Eight Fifty and Six Fifty. They can be stained any color for Seventy-five Cents additional and enameled for a Dollar and a Half additional.

We often see rooms furnished entirely in willow, but the effect is more pleasing if the willow is combined with either oak or mahogany furniture. For sun parlors it is, of course, in perfect good taste to use only the willow. A breakfast room may also be made attractive by the use of willow chairs and table. Small sideboards and serving tables are also made, but it is not advisable to use them. We do not want to overdo the willow idea. A few pieces, well chosen, and placed, will be more effective than a room completely furnished in it.

A good quality of willow is very durable and the chairs are exceedingly comfortable. They will last for years and have the advantage over the heavier wood chairs of being easily moved about. The chair below on the left costs Nine Dollars in the natural color and the one on the right Six Fifty.





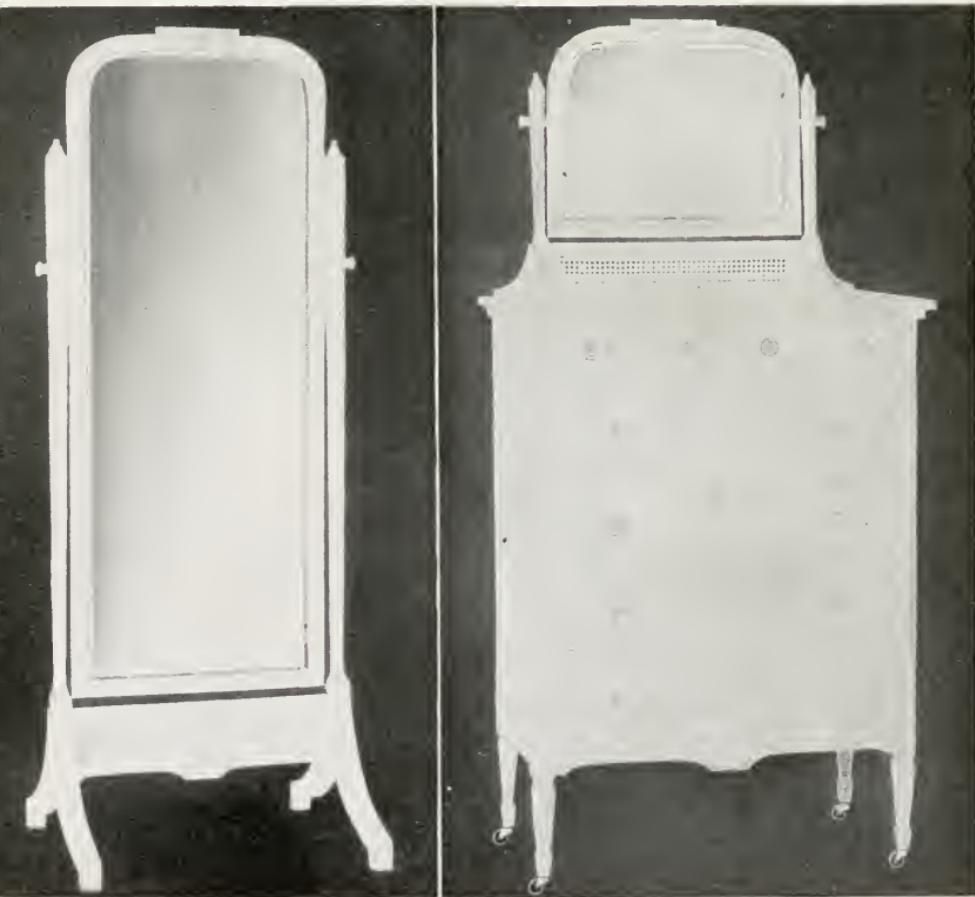
A Few Well Chosen Pieces
of Mahogany
for the Bedroom

CHAPTER XI

GOOD BEDROOM FURNITURE

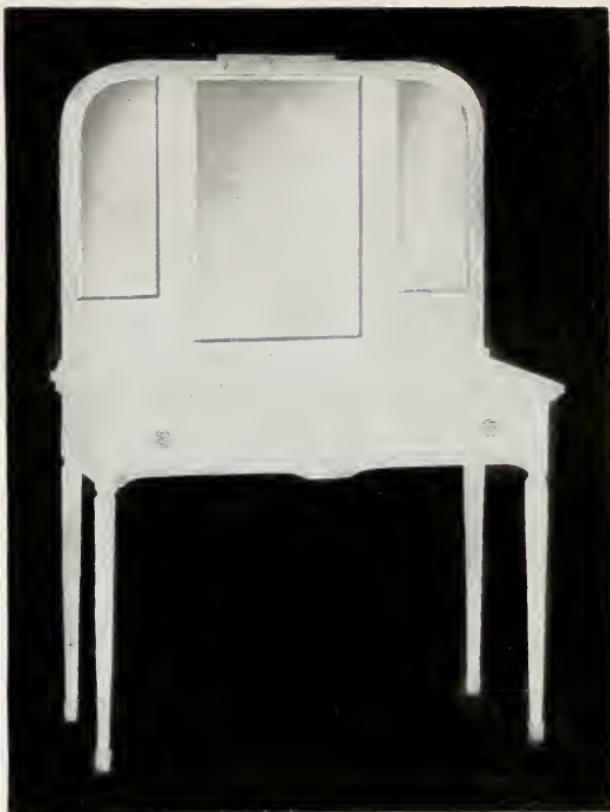
The bedroom offers greater possibilities for bright, cheerful schemes in its decorating and furnishing than any other room in the house. Here we may use the brightest chintzes, and delightful decorative fabrics, that always bring so much sunshine into the room. There are so many different styles of bedroom furniture from which to select that we are often at a loss to determine which of the many attractive patterns to choose.

In recent years white enamel furniture has become immensely popular for bedroom use. Some of the beds, dressers, and bureaus are made doubly interesting by the introduction of cane panels. Many of the more elaborate designs are embellished with carved ornament, but as we are only dealing with inexpensive furniture we will not consider them here. Most of the bedroom sets follow the period styles in the spirit of their design and many interesting variations of these styles are reproduced. For the small bedroom, the Adam, Colonial, William and Mary, Sheraton and some simplified versions of the French periods are most appropriate. On the following pages are shown a number of such designs which are well made and finished.





This set in white or ivory enamel is designed in the Adam style. The single or double bed, three feet three, or four feet six, costs Twenty-seven Dollars and Seventy-five Cents. The chiffonier, thirty-four inches wide and twenty inches deep, is sold at the same price. The Cheval glass with a beveled plate mirror measuring fifty-four by twenty inches, costs Thirty Dollars.



The bureau shown on page One Hundred and Three has a mirror measuring twenty-four by thirty inches. The bureau is forty-two inches long and twenty-two inches deep. Its cost is Twenty-Nine Dollars and Twenty-five Cents. The dressing table shown above has a three-part mirror, the center glass measuring sixteen by twenty-four inches. The top of the dressing table is thirty-nine inches in length and twenty inches in depth. The price is Twenty-seven Dollars.



A charming William and Mary bedroom set in white, ivory or gray enamel or birch mahogany would be charming in any bedroom. There is a distinct refinement of line about the William and Mary designs which are taken from the Georgian period in England. The posts of the bed shown above are five feet in height. The beds can be had in the single width which is three feet three inches or the double width which is four feet six inches, and are sold at the same price. In birch mahogany this bed costs Thirty-two Dollars and Seventy-five Cents. On the two following pages are shown the other pieces which are made. In enamel this bed costs Thirty-four Dollars and Twenty-five Cents.



The well designed chiffonier measures thirty-four inches in width and twenty inches in depth. The mirror is sixteen by twenty. The price on this chiffonier in birch mahogany is Thirty-nine Dollars and Seventy-five Cents and in enamel Forty-one Twenty-five. There are two drawers above and four good roomy drawers below.

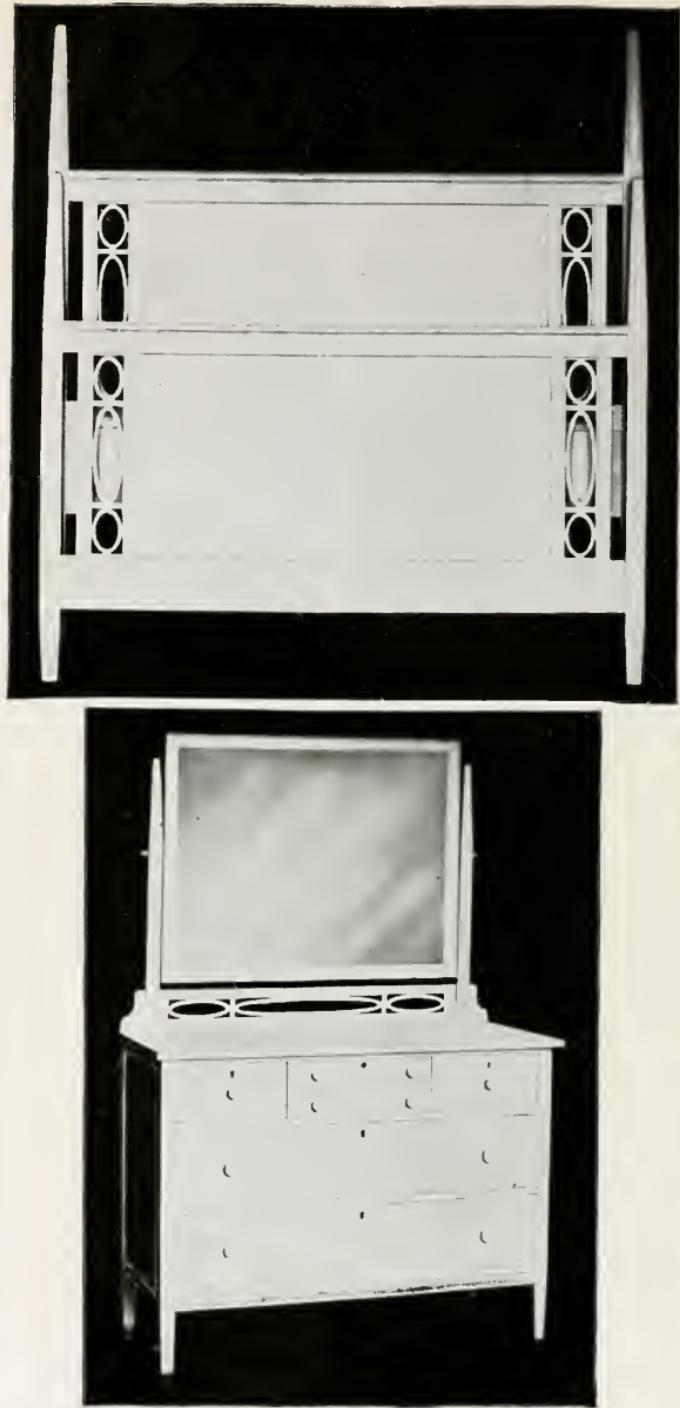
The bureau is forty-four inches wide and twenty-two inches deep, the large plate mirror at the back measuring twenty-four by thirty. In the birch mahogany dull finish its costs is Thirty-nine Dollars and Seventy-five Cents, and in enamel, Forty-two Seventy-five.





A writing table with a good arrangement of small shelves and drawers is made to match this set, also a small center or side table. The table desk is thirty-four inches long and twenty-one inches deep. In birch mahogany it is Twenty-four Seventy-five and in enamel Twenty-five Dollars and Twenty-five Cents. The small table which is thirty inches long by twenty inches wide is Fifteen Seventy-five in birch mahogany and Seventeen Twenty-five in enamel. A thirty inch round table can also be had at the same price.

Furniture of this kind lends itself to almost any decorative scheme. The woodwork should, of course, be white, ivory, or gray and a combination of plain walls with figured hangings or vice versa would be equally in keeping. William and Mary furniture calls for very refined surroundings and one should be careful to choose a dignified scheme of decoration for the room.



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No description is necessary for this interesting set of enamel furniture which can be had in white, ivory or gray. The three foot three, or four foot six bed costs Forty-one Dollars and Twenty-five Cents. The bureau measures forty-four inches broad by twenty-two inches deep and is priced at Forty-eight Dollars and Twenty-five Cents in any of the colors mentioned

The chiffonier above is thirty-three inches wide and twenty-one inches deep. The plate mirror is eighteen by twenty-two. The price is Forty-two Dollars. The three part mirror dressing table is forty-one inches long and twenty-one deep. Its price is Thirty-eight Twenty-five.





A good proof of our interest in attractive things for the home is the recent revival of the painted furniture. Some of us may have in our possession one or two of the old Colonial chairs which were decorated so attractively with quaint designs in flowers and fruit. In the present instance, a set of furniture designed in the spirit of the old Colonial pieces has been decorated in a similar manner. The three-quarter post beds are in the rubbed enamel finish. The posts are sixty-eight inches high. The beds are three feet and three inches wide and six feet four inches long. They are hand decorated, and cost Thirty Dollars each.



The chiffonier is thirty-four inches wide and twenty inches deep. With a mirror sixteen by twenty-four inches, the price is Thirty-four Dollars and Eighty Cents; without the mirror, Twenty-eight Dollars and Fifty Cents. It has two small drawers above and four large drawers below.

The bureau is forty-five inches long by twenty-two inches deep. The mirror measures twenty-four by thirty inches. The same quaint decorations used on the other pieces decorate the drawer fronts. The price is Twenty-five Dollars.





The dressing table measures thirty-two inches long by eighteen inches wide, with a sixteen by twenty-four glass. The price is Nineteen Forty-five. The table at the right above has an eighteen by eighteen inch top and sells for Eleven Dollars and Seventy Cents. Below is a side chair for Seven Dollars and Fifty Cents, and a rocker for Eight Dollars.





A Living Room which Expresses Good Taste
in Its Furnishing and Decorating



CHAPTER XII

THE ODD THINGS THAT MAKE THE LIVING ROOM COMFORTABLE

No living room is complete in its furnishings without its odd pieces. By odd pieces, I mean the small things which make for comfort such as, corner tables, book racks, smoke stands, floor lamps, stools and the like. It is not necessary that every room should possess all of them, but every room should possess some of them.

After we have placed the larger pieces of furniture, let us study the room from the standpoint of convenience and ascertain its needs.

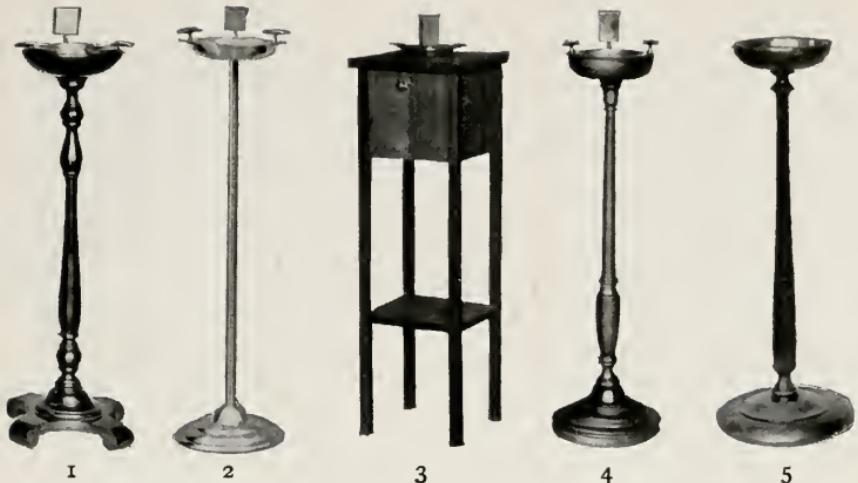
Are most of the chairs arranged convenient to the light, so that a friend or guest can easily drop into one and read the newspaper or a magazine? Has it ever



occurred to you that to place a small table near one of the larger chairs with a low lamp on it would make a most convenient and cosy arrangement? Small tables may be effectively used in odd corners where a chair might be too large or out of place. They are also useful to rest a jar of flowers, or a decorative object.

At the top of the page the prices from left to right are Six Dollars for a round mahogany table, Nine Dollars for a folding card table in mahogany, and Seven Fifty for a round mahogany stand.

On page One Hundred and Thirteen are two smoke stands and a book trough all made in fumed oak. The prices on the smoke stands include the brass ash trays and match holders. From left to right the prices are: smoke stand thirty inches high, Six Dollars, book trough thirty-four inches high, Six Dollars, smoke stand twenty inches high, Three Dollars.



Have you made provision for the men of your family to smoke comfortably after dinner, without the usual bustle and confusion to procure ash trays? A simple smoke stand will solve the difficulty for you. Some designs are made with a single mahogany or oak standard fitted with a brass ash tray lined with glass. Others are entirely of brass. The one at the left in the dull mahogany finish stands twenty-eight inches high. Fitted with a glass lined removable bronze ash tray and cigar holder, it costs Three Seventy-five. Next to it is one made entirely in brass with glass lined ash tray for Two Dollars. The center cupboard smoke stand in fumed oak is Four Dollars, including the ash tray. The fourth one of slightly different design, fitted like the others, costs Two Dollars and Fifty Cents. The last one in solid mahogany is sold for Three Seventy-five.



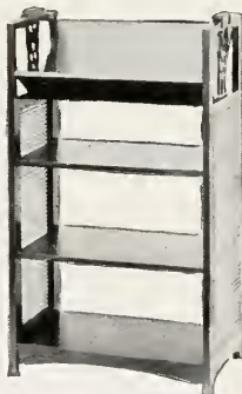
A center table which is piled up with magazines, books, and newspapers, is never a very tidy sight, and how easy it would be to arrange for a book rack to hold some of the books and magazines being read.

Above on the left is an attractive book rack in solid mahogany, with a good arrangement for holding the books and magazines. In the dull finish it costs Twelve Dollars and Fifty Cents. Next to it is a good design for Fifteen Dollars. The solid mahogany stand at the bottom of the page is Eighteen Dollars.

A quaint stool in tapestry for Five Fifty or in denim for Four Fifty.



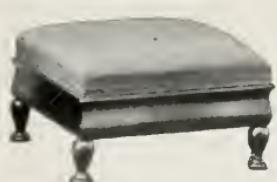
In tapestry or denim this stool is the same price as the one opposite.





Although the sewing stand is usually placed in the bedroom or sewing room, it would not be a bad idea to keep one in the living room. It would save some member of the family a trip upstairs if such a stand could be always kept handy.

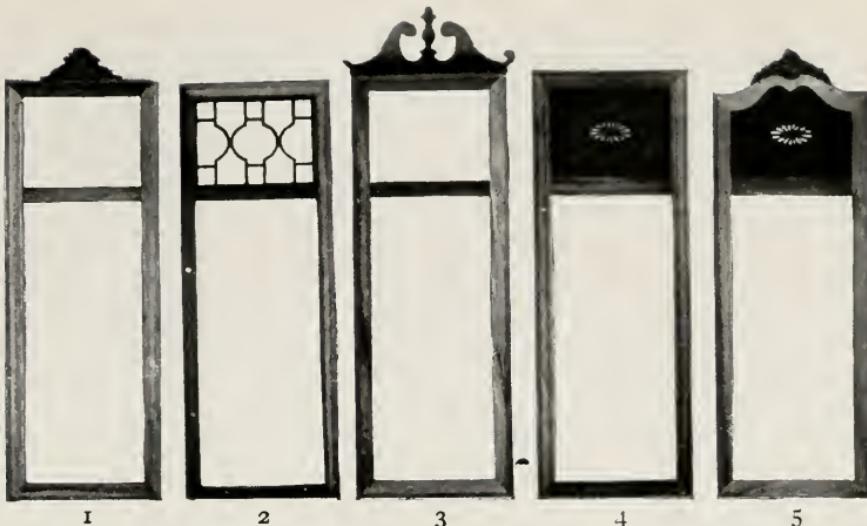
The design on the left is made in oak with a removable basket at the top arranged with compartments for thread and other sewing requisites. Below is a cretonne bag. This design costs Seven Dollars without the bag. On the right is a mahogany stand which stands twenty inches in height and is sold for Nine Fifty. The stools below in mahogany and denim are—Left, Four Dollars; Center, Three Fifty; Right, Four Fifty.





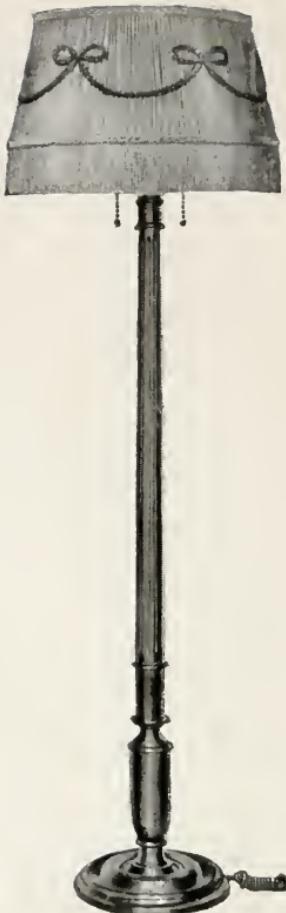
If one is in the habit of serving tea in the afternoon the tea wagon will be found indispensable. There are many designs, some in mahogany, oak and willow. At the top of the page is a mahogany tea wagon of good design. It is arranged with a removable tray with a glass bottom. The wooden wheels have rubber tires which is an advantage, especially if one has hard wood floors. This tea wagon costs Eighteen Dollars and Seventy-five Cents.

The telephone table and stool are also very useful objects. How often we are at a loss for a convenient place to rest the telephone! The telephone table solves the difficulty. There is an open shelf just below the top to hold the book, and a proper rest for the instrument itself. In solid mahogany this table and stool cost Ten Dollars and Fifty Cents. The table can also be used for writing. This table and stool can be placed in any part of the room and will not take up much space.



Although mirrors do not come under the heading of furnishings which make for comfort, they can be considered among the odd things which go to make the living room attractive. A well designed mirror is an object of interest in any room, and there are certain wall spaces that seem to demand them. The space over the mantel offers an excellent opportunity for placing one. They may be had in a great variety of patterns.

At the top of the page are shown five excellent designs in solid mahogany frames. The actual size of the large plate mirror in each of them is eight inches wide and eighteen inches high and the prices from the left are as follows. Number one is Six Dollars, Number two Six Fifty, Center design Six Dollars, Number four Seven Fifty, and Number five Six Seventy-five.



The floor lamp on the left is fifty-six inches high. Without the shade it costs Nine Dollars. This fancy twenty-two inch silk shade costs Twelve Dollars in any color or in plain silk without the decoration Ten Dollars. The lamp on the right is seventy-two inches high and costs Thirteen Fifty. The twenty-two inch silk shade in any color costs Eleven Dollars.



\$13.00.



\$9.00.



\$12.50.

CHAPTER XIII

CHAIRS AND TABLES

I have mentioned in one of the previous chapters that every living room needs at least two odd chairs which can be easily moved about. I think that every one who has given the matter serious thought will find that this is true. Every living room also needs a small table or two. They are particularly useful in corners or placed where a chair might be too large or in the way. Odd chairs and tables might be termed the properties of the living room which we find we need after the more important pieces have been placed. In this chapter I have illustrated a number of such tables and chairs as well as a number of the larger pieces which are all good reasonably priced designs.



The odd chairs are those which wait for the unexpected to happen. When the large chairs are occupied, the smaller chairs come into use. They are used at all times, when the large chairs would be awkward or cumbersome, for playing cards, for sitting up to the reading table, or for drawing close to the fire.

There are many attractively designed small chairs which are made for just this purpose. The most interesting of these are the old Colonial spindle or ladder backs, the rush seated, and Windsor chairs. They are all quaint, interesting designs, appropriate to use in almost any living room or bedroom. For the most part, they have been directly copied from old models and if discriminately chosen will add their individual charm to the general scheme of furnishing. In small dining rooms, these chairs may be most effectively used for dining chairs.

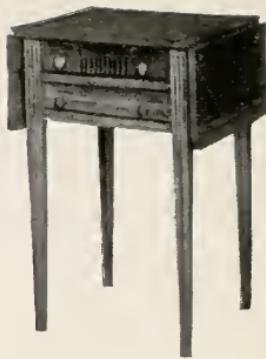
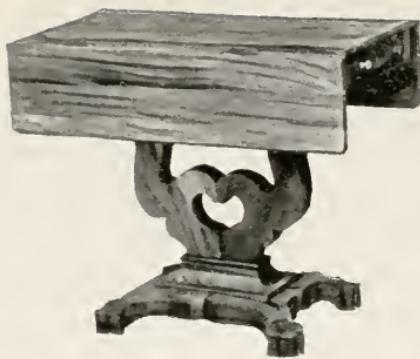
The chair at the top of the opposite page on the left is a spindle back, in oak or birch mahogany; it costs Four Dollars and Fifty Cents. Opposite is a solid mahogany rocker with fine rush seat, for Nine Dollars. On the left in the center is a side chair to match the rocker for Eight Twenty-five. In the center a spindle back in oak or birch mahogany for Four Fifty, and to the right another design for the same price. The Windsor chair below on the left is Six Seventy-five and on the right an arm chair for Five Twenty-five.



The larger chairs are, of course, the most important, and one should be particularly careful to select good comfortable designs. The price depends entirely upon the quality of the materials used and the workmanship. One should be careful not to purchase an upholstered chair which is too cheap to be good. The very cheap chairs are made for effect only and will not last. If we pay a fair price for a chair, it will be economy in the end.

Every living room requires at least two or three comfortable upholstered chairs. They may be covered in tapestry or velour or any plain or figured woven fabric.

At the top of the opposite page is a cleverly designed cane panelled chair in oak or mahogany. In oak it costs Fifteen Dollars and Seventy-five Cents and in mahogany Eighteen Seventy-five. On the right is one of those luxurious English lounging chairs which can be had for Twenty-three Fifty in denim or Thirty-three Fifty in an excellent grade of tapestry. In the center on the left is a graceful chair with solid mahogany legs and arms for Sixteen Dollars and opposite it a Grandfather's fireside wing chair which is sold in denim covering for Seventeen Dollars and Fifty Cents and in tapestry for Twenty-five Dollars. Below on the left is a graceful arm chair for Twelve Fifty in denim and Eighteen in tapestry and the quaint rocker is Nine Seventy-five and Fifteen Dollars in denim or tapestry. These chairs are all appropriate to use in the country house or the city apartment.



It is often difficult to find a good reasonably priced center table for the living room, as most of the good designs are quite expensive and in many cases elaborate in carving and ornamentation. Personally, I think one of the most successful tables to use in the living room is the English gate legged table. Fortunately, these can be had at quite reasonable prices, and the designs are invariably good. They are appropriate to use with Colonial or English furnishings.

A good gate legged table is shown in the center of the opposite page. It is made in solid mahogany and measures forty-two inches round. It can be purchased for Twenty-nine Dollars, which is a very reasonable price for such a well-made design. Below it on the left is a similar table which has an oval top measuring thirty by thirty-eight inches and sells for Twenty-six Fifty. To the right of this is a Colonial drop-leaf table. When the top is open it measures thirty-four inches square. It can also be used as a side table with one leaf open against the wall.

At the top of the page on the left is a table with a graceful center pedestal, costing Thirty-three Dollars. The square top when open is thirty-four by thirty-four inches. To the right is a small table with two drawers in mahogany finish for Nine Dollars. When open it is sixteen inches wide and thirty-six inches long, and can be conveniently used as a corner table in the living room.



Ladder back
\$10.50



Chippendale
\$12.00

These designs in dining chairs suitable for small dining-rooms may be used appropriately with Colonial, Sheraton, or Chippendale furnishings. They are all made in solid mahogany in the dull, rubbed finish. The cushion seats may be had covered in leather, tapestry or denim in a color to harmonize with the chosen color scheme. Arm chairs to match each of the chairs can also be purchased.



Chippendale
\$9.00



Sheraton
\$9.00

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